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The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH
WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW ENGLAND
AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

Volume XXIII

OCTOBER, 1927

Number 1

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THE CLASSICAL JOURNAL

Published by the Classical Association of the Middle West and South, with the co-operation of the
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FRANCIS WILLEY KELSEY
May 23, 1858-May 14, 1927



General
Notes

THE CLASSICAL JOURNAL

VOLUME XXIII

OCTOBER, 1927

NUMBER 1

Editorial

THE FIELD OF THE JOURNAL

It may be well to state explicitly the ideal which guides the editors in seeking and selecting material for the JOURNAL. In brief, that ideal is a volume in which there shall be nothing beneath the consideration of the college professor, nothing which will not benefit the properly trained high-school teacher.

A pair of criticisms will help to explain our position. We quote from memory, but with essential accuracy. A high-school teacher wrote: "Please stop my subscription to the JOURNAL. It is written wholly for college professors and does me no good. What teachers want is articles telling us how to teach." An eminent scholar is reported as saying: "What can be done about the JOURNAL? It is no good. The high-school teachers have swallowed it up." There is a modicum of truth in both criticisms. The teacher who wants nothing but advice as to methods does find articles which try to give him something to teach, and evidently is sometimes merely irritated by them. The man whose interest is wholly in technical scholarship finds too many suggestions as to methods, too few results of original investigation, too many generalizations of results with which he is already familiar. Taken together, these criticisms delimit the field of the JOURNAL as we understand it. There are journals especially adapted to each class.

But we hope that such extremists are few. The JOURNAL attempts to carry out the purpose of the Associations whose organ

it is, as stated on the last cover-page: "to provide a means of intercommunication between teachers of the classics — whether in the secondary schools, in the colleges, or in the universities of the territory it covers; and generally to promote a unity of thought and action in the broad field of classical teaching." We believe that most teachers of the classics, whatever their field of activity, sympathize with that purpose.

We believe that the interests of college professors and secondary teachers are essentially the same. The secondary teacher is giving to the mass of his students their only contact with a great civilization, their only acquaintance with it, their only appreciation of what it means for our civilization. The blight of so-called Latin teaching is the existence of teachers who have no knowledge of that civilization and so slight an appreciation of the true purposes of Latin study as to care for nothing but articles on how to teach. We believe that we are serving the high-school teacher well when we set before him any sound and readable article which deals with any phase of ancient civilization.

The college professor, on the other hand, is vitally affected by the results of secondary teaching, and therefore by its methods, even if he shuts his eyes to the fact. His classes are filled, or he hopes that they will be, with the products of that teaching. His own methods and success are largely determined by its methods. And, consciously or unconsciously, he is teaching his own students how to teach when they leave his classroom. At the risk of committing *lèse-majesté* we will hint that some of us might profit by suggestions aimed at high-school teachers. At the same risk the writer of this editorial asserts his conviction that recent suggestions for improving the teaching of Latin, and still more the interpretation put on those suggestions by many teachers, need the careful study and criticism of college teachers. We believe that we are serving college teachers well when we set before them discussions of methods of teaching.

Perhaps we have now left room for two misconceptions of our meaning. We give the heartiest welcome to papers embodying the results of original investigation; but they must be expressed

in reasonably non-technical language, and they must generally be such as have some bearing on the high-school teachers' field of interest. The encouragement of research for its own sake is not our province.

And we are far from objecting to helpful criticism. We will even suggest the most helpful kind. If any small group of Latin teachers is willing to sacrifice a little time for the improvement of the JOURNAL, we beg it to study the contents of some recent volume. Let it list the articles which it thinks not suited to our purpose, and let it agree on what features or what parts of our field were either over emphasized or unduly neglected during the year. We shall be most grateful.

FRANCIS WILLEY KELSEY

May 23, 1858-May 14, 1927

By JOHN GARRETT WINTER
University of Michigan

Members of this Association who attended the Ann Arbor Meeting in April will doubtless recall Professor Kelsey's last appearance in public. He had returned from Egypt for the express purpose of reading a paper on "New Light from Graeco-Roman Egypt" at the evening session on Friday, April 15. Although suffering great pain he insisted on leaving the hospital and appearing in his place on the program. The act was characteristic of his whole life: he gave himself completely to the cause of classical learning and worked on with unflagging zeal and tireless energy until the very end. Surrounded by books and correspondence upon which he had been engaged, he passed away suddenly at noon on May 14; and to his immediate colleagues who had turned to him so long for help and counsel it seemed indeed as if "the spring had gone out of the year."

His services to the University of Michigan, where he held the Professorship of the Latin Language and Literature for thirty-eight years, and to the community of scholars in promoting classical study and research are too important to be treated adequately in so brief a notice as this must perforce be. At a time when attacks on the classics were more frequent and more vigorous than they are now, he organized the Classical Conference in connection with the Michigan Schoolmasters' Club and directed its activities for many years. A marked feature of the earlier programs was the presentation of a series of strong papers in defense of the classics by scholars and men of affairs of commanding influence in many fields. Some of these papers were incorporated in the volume entitled *Latin and Greek in American Education*, pub-

lished in 1911 — a book out of print for some years, and of which he had begun to prepare a new edition.

His interest in the problems of teaching led him in his earlier academic career to prepare a series of texts, including Ovid's *Metamorphoses*, Lucretius' *De Rerum Natura*, Books I, II, III, Cicero's *Orations*, and Caesar's *Gallic War*. Later, as editor with Professor Percy Gardner, he spent much time on the Macmillan *Handbooks of Archaeology and Antiquities*, to which he contributed the well-known English edition of Mau's *Pompeii* (1899). This book, too, has long been out of print, and for some years he had been gathering material for a new work. But his most notable editorial work was, without question, in connection with the *Humanistic Series* of the *University of Michigan Studies*, of which the first volume appeared in 1904, and the twenty-first is announced for the present year. Not only did he give his time freely to the many details involved in so great an undertaking, but he also secured most of the funds which made publication possible.

When it is remembered that Professor Kelsey was an excellent teacher and carried his full share of class work until 1920, it may seem incredible that he could find time for other engrossing tasks. Yet he was President of the University Musical Society from 1889 until his death, and it was in no small degree through his efforts that the annual Musical Festival was securely established. For several years he was Secretary of the Archaeological Institute, and its President from 1907 to 1912. In 1906-7 he was also President of the American Philological Association, and in the year of his death, of the Michigan Schoolmasters' Club.

In 1920, at an age when he would have been justified in seeking a measure of relief from great responsibilities, he secured funds for the first University Archaeological Expedition to the Near East, and from that time until the end he continued to plan each year's campaign and to direct all the details of a complicated enterprise. It was through his efforts that the University was enabled to secure its rich collections of papyri and archaeological material. As a result of his work in Antioch, Carthage, and

Karanis in Egypt, he was elected a member of the Académie des Inscriptions et des Belles-Lettres and of the Deutsches Archaeologisches Institut.

This ceaseless activity in planning, organizing, and directing large projects was, however, only a means to an end which he steadily held in view: he wished to encourage scholarship and to provide the means of research. That he should himself, amid so many distractions of the last years, have written such careful and scholarly papers as "A Waxed Tablet of the Year 128 A.D." (*Transactions of the American Philological Association*, LIV (1923), pp. 187-195), "A Picture Map of Rome in a Manuscript of Valerius Maximus" (*ibid.* LVI (1925), pp. 242-251), and "Excavations at Carthage, 1925, a Preliminary Report" (Macmillan, New York, 1926), is evidence of his continuing interest in research.

Many of the readers of the JOURNAL will share in a personal sense the irreparable loss suffered by the university which he served so long and effectively. For not a few of them were his pupils and many were his friends. The fine tribute they paid to him at the Association's last meeting moved him beyond words and proved one of his happiest memories in the remaining days.

THE EASTER DANCES AT MEGARA

By LILLIAN B. LAWLER
University of Kansas

Every spring, at the season of the Greek Easter, and notably on Easter Monday, a handful of tourists take the dusty journey from Athens to the little town of Megara to see the famous Easter dances. One can see them in other cities; but the tradition has grown up that the Megarians of today have more of the ancient Greek in them than the inhabitants of any other district of Greece. It was with this in view, and in the hope that we might possibly get a clue as to what some of the ancient Greek dances were like, that five of us set out early on Easter Monday, 1926, from Athens — in a Ford car with a Greek negro driver!

The town was singularly quiet and un-festive in appearance as we drove into the narrow, dusty little main street; and the few wide-eyed children who came out of the sundried brick houses to stare at us apparently had never heard of the dances, for to our driver's reiterated queries as to where and when they were to take place, the reply was invariably either a continued stare or a polite "καλή 'μέρα σας!" ("Good day!"). After several minutes of aimless wandering and questioning, we at last encountered a group of young men, one of whom, in answer to our usual inquiry, jumped to the running-board and proceeded to guide us to the "dancing-place" himself.

The road led through a tiny street or two lined with peasant homes, then turned, passed the modest little town square, and climbed straight up, up, much to our driver's disgust, until it ended in a broad, flat plain on the summit of the hill. Our guide slipped away, scorning any reward, apparently feeling well repaid by his ride, and by the resultant distinction which he instantly attained among his fellow townsmen already assembled at the "dancing-place."

Perhaps we were mistaken; but it seemed to us that even with our first glance at the dancing-place we caught some of the spirit of ancient Greece. What we saw was merely an open space, made roughly circular by a surrounding ring of booths, within which vendors were making ready to sell to the crowds such simple wares as fruit, sesame cakes, honey cakes, cheese, and nuts; while under one or two trees on the edge of the circle rude wooden benches had been set up where the thirsty might buy and consume resinated wine or cool water.

A small crowd, consisting chiefly of men and children, idled about, waiting for the festivities to begin, and in the intervals of waiting strolled over to where we had parked and watched us with open eyes and mouths as we proceeded to eat our lunch. I offered a honey cake, and one of my companions a piece of Turkish paste, to one of the children, then to another and another, always with the same result — the dignified, reproachful upward jerk of the head which means "No!" in modern Greek. Our lunch finished, we strolled about the dancing-place, followed by a troop of youngsters, and tried to act as inconspicuous and unconcerned as the only foreigners in a small Greek town can well succeed in doing. Meanwhile, by combining all the resources of our meagre modern Greek, we managed to deduce from remarks we heard about us that the women, the center of interest in the day's ceremony, had spent the morning in church and would appear immediately after their noon meal.

It was half-past twelve when the first of the dancers arrived; but once started, they came in scores. We missed somewhat the much vaunted beauty of face which we had been expecting, but the costumes left nothing to be desired — creamy yellow silken veils, over tight caps covered with small gold coins; tight bodices, heavy with embroidery, and cut low in the neck like the dresses of ancient Cretan ladies in frescoes from Cnossus, but with the opening over the breast closed by fine white vestees heavy with gold coins; striped silk aprons; and long, full woolen or satin skirts, often looped back to show richly embroidered silk petticoats. All this, together with fine, massive old rings, earrings,

necklaces, and brooches that made some of our group green with envy, enabled us well to believe the story that a Megarian woman, in her holiday dress, often carries a large share of the family wealth with her.

By now a few other foreigners had arrived, and we began to feel a little less uncomfortable. And now music began to strike up in one of the booths — an eerie strain produced by a shrill little pipe and a hand drum, with apparently no rhyme or reason beyond a minor, wandering wail punctuated at very irregular intervals with the "Thump! Thump!" of the drum. The musicians, two elderly Megarians in clean, belted white smocks and trousers, played themselves red in the face, but still no dancing began.

Meanwhile, one of our group tried to photograph a cluster of the costumed women and met with an unmistakable and decided rebuff. This surprised us a great deal, for Greeks usually like to have their pictures taken and often beg the traveler to get out his camera. The experiences of a newspaper photographer later proved similar; and we soon learned that the Megarians, whatever be their attitude on normal occasions, regard their Easter dances as a solemn religious affair, at which the tourist is only barely tolerated, and at which the camera is banned. In shops in Athens we later found postcards purporting to be pictures of the Megara dances; but an examination of the costumes on these showed that the dancers were not the upper-class Megarian women in full regalia, but the poor peasants in much simpler garb, who hover around the edges of the dancing-place and occasionally have a dance of their own.

Presently, quite casually and informally, a half dozen of the richly dressed women joined hands and began a few steps of the famous dance, moving unconcernedly through the throng. Others did the same, danced a few moments, then broke line and mingled with the crowd again. However, the lines grew steadily in numbers, the dances became steadily more lengthy, and presently the ceremonies were on in full swing, with three or four long lines constantly in motion through the crowd, going in different directions. It was then that we realized that the eerie music had no

connection whatsoever with the dances of the women, but that the latter went their own gait serenely whether the music did or did not play.

We had often heard of "the dance of the Megarians." We learned that day that it is not *a* dance, but several dances. Before the afternoon was over, so many different dances were being performed in various parts of the field that it was almost impossible to see and record all of them. The typical varieties, however, proved to be the following:

I. Dances of the women alone — the famous "tratta." These dances, of which there are two kinds, are both done with the same formation: The women stand side by side in a row, with hands joined as three or more skaters side by side would do — i.e., Nos. 1 and 3, 3 and 5, etc., and Nos. 2 and 4, 4 and 6, etc., clasp hands in front of the body, so that there is a mesh of crossed arms all down the line. The step is a slow, dignified, and very deliberate walk, on the whole of the foot, with no swaying or bending of the body whatsoever, and with the head up and the face perfectly immobile. It looks not at all like our idea of a dance (least of all like much of what passes for Greek dancing in our theaters), but much more like a solemn, processional walk. In both dances the movement was in general to the right, with secondary movement obliquely backward and forward; and the line of direction was more or less according to the will of the first dancer and the exigencies of the surrounding throng, and was now almost circular, now almost a straight line, but was usually roughly elliptical.

The first dance, and the one which proved to be the general favorite throughout the day, began with the weight on the right foot. The left foot was then brought obliquely forward and across the right, with no turning movement of the body, and set down firmly, to an imaginary count "One." The right foot then stepped side right to count "Two"; the left foot was brought up to the right, and the weight transferred, to count "Three." The first part of this step, then, may be summarized by "Front, side, hold." Next, the right foot was set obliquely back and right, to count "Four" — again with no sway of the body, but with the

foot firmly planted and the torso erect; the left now crosses back of the right, count "Five"; and the right foot steps diagonally forward and right, count "Six." This part of the step, in turn, may be summarized, "Back, cross, front." With repetitions of this "Front, side, hold; back, cross, front," the dance goes on indefinitely.

The second form of the "tratta" began in the same way, with the weight on the right foot. The left foot was brought obliquely forward and across the right, to count "One." This was followed by four walking steps diagonally forward and right, to counts two to five, with the weight on the left foot at the end of the fourth step. Next, the right foot steps diagonally back and to the right, count "Six," followed by two walking steps back, left and then right, counts seven and eight. Thus, the dance is, schematically, "Front, step, step, step, step; back, back, back." Like the former version of the "tratta," it goes on at the will of the dancers.

In both forms of the "tratta," dancers as they join the line attach themselves at the head of the line; for there are usually at the end of the line four women who do not dance at all, but walk in single file in such a formation that they always form a little curved hook at the end of the line of dancers. These are the singers, who chant a minor, wandering strain and follow the dancers in a manner strongly reminiscent of the Greek vase paintings in which the musician is not seated as is customary among us but follows the dancers as they move about. Often they divide by two's and answer one another in song. In any case, their music seems to bear no relation to the rhythm of the dance but goes on and stops, resumes and continues, as a thing apart.

II. Dances of women and men together. Contrary to the general assumption, the Megara dances are not all performed exclusively by women. Seven different types of dance were observed in which a man led a line of women. In all of these the singers were absent. These types are:

1. One in which the women performed the first form of the

"tratta," moving in a circle, while the male leader sometimes went through a series of individual and spontaneous steps such as turning completely around, raising his foot high front or rear, etc., now releasing the hand of the woman next him, now regaining it.

2. The same as the foregoing, but with the women performing the second type of "tratta."

3. One similar to the foregoing, but with a catch-step substituted for the first of the two backward steps: Front, step, step, step, step; catch, back, back.

In the following types, the dancers moved separately, hands not joined:

4. One in which the women stood in a circle and did a waltz-step first right, then left, in place, while the male leader cut rather crude capers at will.

5. One in which all the dancers turned in place first to the right and then to the left with a two-step followed by a touch of the toe to the ground — Right, left, right, touch toe of left foot; left, right, left, touch toe of right foot, etc.

6. One identical with the preceding, except that a stamp took the place of the touching of the toe.

7. One in which the line swayed from side to side to a scheme consisting of a step followed by a quick change of feet, then a step again — *Left*, right, left, *right*, left, right, *left*, etc.

It is interesting to speculate on the possible classical antecedents of dances of these first two groups, and especially of the "tratta." The famous Greek tomb from Ruvo,¹ dating from the third century, shows women with headcoverings somewhat like those of Megarian women, in a formation exactly similar, with the exception that a man leads each group of women. This has troubled writers who have associated the painting with the "tratta," but who have been unaware that at Megara, also, versions of the dance appear in which men lead lines of women. There is in Lucian²

¹ Raoul Rochette, *Peintures antiques inédites*, xv.

² *De Saltatione*, 12: ὁ δὲ ὄρχμος ὄρχησίς ἐστι κοινὴ ἐφήβων τε καὶ παρθένων, παρ' ἑνα χορευόντων καὶ ὡς ἀληθῶς ὄρχμῳ ἐοικότων καὶ ἡγεῖται μὲν ὁ ἔφηβος

the description of a dance, the ὄρμος or chain, which seems to bear a striking resemblance to the "tratta." We may translate it as follows: "The Chain is a dance common to youths and maidens dancing one beside the other, and thus truly resembling a chain. And the youth leads, dancing agile steps and such movements as he will later use in war, and the maiden follows, displaying the method of dancing modestly, in womanly fashion, so that the chain is woven of sobriety and manliness." The Greek words παρ' ἑνα, here translated "dancing one beside the other," are usually rendered "youths and maidens alternating." Such an interpretation is not necessitated, as some writers seem to think, by the idea of the chain — the interwoven arms are sufficient explanation for that. Furthermore, if the chain were to be made up of youths and maidens alternating, hands joined, with the youths doing one kind of step and the maidens another, the result would be a disjointed and decidedly arhythmical jumble. It seems much more probable that the dance described in Lucian, the dance painted on the Ruvo tomb, and the form of "tratta" in which a youth leads and a line of women follow, are very much alike, and possibly identical. It is just barely possible, also, that the dance depicted, e.g., on the famous Villa Giulia crater,³ in which a line of women hold hands and move obliquely forward and sideward, may be a variant of the same type of dance. Of this we cannot be sure, of course, but the thought seems worthy of consideration.

III. Dances by men alone. Of far less importance, on this great "ladies' day," are the dances performed solely by men. These seemed to center around one spot — the little shed where the weird music of pipe and drum was being produced. Interrupted by the impromptu bantering of a portly local comedian, and watched exclusively by men, the dances began slowly, proceeded with many lapses, and ceased altogether whenever the dancers became aware that a foreign woman was looking at them.

τὰ νεανικά ὀρχούμενος καὶ ὅσοις ὕστερον ἐν πολέμῳ χρήσεται, ἡ παρθένος δὲ ἔπεται κοσμίως τὸ θῆλυ χορεύειν διδάσκουσα, ὥς εἶναι τὸν ὄρμον, ἐκ σωφροσύνης καὶ ἀνδρείας πλεχόμενον.

³ Curt Moreck, *Der Tanz in der Kunst*, S. 1, Abb. 2.

All five of the types observed had features in common — a motion circular, but with the circle not closed; a leader for each dance, who performed impromptu flourishes and capers in utter disregard of the others; and, throughout, much sprightliness and marked rhythm. Often the dancers held handkerchiefs, each taking hold of the corner of his neighbor's — perhaps a relic of the ancient custom of holding the garment of one's dancing companion. Sometimes two or three, often more, danced together. Some of the varieties of dance observed were:

1. Each man (except the leader and the man at the other end of the line) holding an end of his neighbor's handkerchief, the dancers curve into a formation that is roughly an open circle. They perform a quick step which consists in touching to the ground the heel of the left foot, then the toe of the same foot, then the heel of the right foot, and then stamping the left foot. This is followed by the reverse — toe of right foot, heel of left, toe of left, stamp right, etc. After a few moments of this, the line passes under the handkerchief held by the leader and the man behind him, the leader capers, and the dance repeats.

2. The dancers dance in a circle, arms out and on one another's to the elbows. The movement is to the right, step, step, balance, back one, balance, and repeat. A variant of this substitutes a strong swing of the leg across the body for the balance step. In this dance the leader introduced constant changes — turns in place, squatting, capers with one arm held up in the air and fingers snapping, etc.

3. The dancers move individually in a circle with hands not joined. The arms are out at the shoulders or one is up in the air, the other behind the back. The step is a two-step, moving backward, followed by a "heel, toe (right), heel, toe (left), stamp."

4. Three dancers hold one another's handkerchiefs so as to make a circle open at one point. The leader invents turns and capers at will, often passing under the handkerchief which he and the dancer next to him hold; the others merely perform a rapid walking step.

5. Two dancers clasp arms, the right of one and the left of the

other, to the elbow. The step is a simple one, on the balls of the feet — Step back right, step side left, step front right, and pause. This is done quickly, with marked rhythm.

Into these dances of men alone there has undoubtedly crept much that is Albanian; nevertheless, it may well be that there lie buried in them the germs of old Greek dances, less obvious than in the dances of the women. For though in general tone they differ greatly from the women's dances, yet they bear some resemblance to the steps of the male leader in the form of the "tratta" described under II. Unfortunately the information handed down to us by the Greek writers is insufficient for the identification of any of the men's dances with ancient ones.

Until late in the afternoon the dancing went on. Then we became conscious of a slow but general movement away from the plain. Following the crowd, we descended the narrow streets to the town square, where already the young men of the town had assembled, and some of the best dressed and youngest of the women were already forming, for the "marriage parade" — in which the marriageable women dance the "tratta" all around the square before the eyes of prospective suitors. It is said that the men take the affair quite seriously; and that, if they see a girl with a display of wealth to their liking, they lose no time in calling upon her the next day!

We watched the proceedings for a few minutes with some interest — but not for long. The young ladies of the town soon perceived that the men persisted in staring open-mouthed at us foreign freaks, with our queer dress and short hair, instead of dutifully watching the ceremonies. Several of the women not actually dancing began to vent their displeasure upon us by means of surreptitious jostling, pinching, and treading upon our toes. Glancing about us, and observing that the other foreigners had already left, we decided upon ignominious retreat. With as little ado as possible, we made our way back to the Ford, woke up the chauffeur, threaded our way down the deserted back streets of Megara, and turned towards Athens, just as the sun began to set.

TRAINING FOR COMPREHENSION

By FRANKLIN H. POTTER
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Three distinct problems are inseparably involved in my subject: the pupil's attack on a new sentence, comprehension without translation, and the kind of training required for this. It is necessary to treat all three of these in discussing any one of them. Forty years ago pupils were advised to attack a Latin sentence by finding first the main verb, then the subject, the modifiers of the subject, then the modifiers of the verb, etc., thus attacking the sentence with a method comparable to that with which they solved an algebraic problem in square root. In 1886 Professor Hale read an epoch-making paper at the Holiday Conference of the Associated Principals, in which he ridiculed the traditional attack and suggested that the student should be taught to take in the sentence in the order of the words as given by the Roman author, just as the Roman auditor or reader did, so that when the last word of a sentence had been spoken or read, the whole of the meaning had reached his mind. This suggestion seemed so proper that, like every rainbow that seems to have a pot of gold hidden at the end, it started Latin teachers off on a new trail. Since that time it has been the only orthodox method and is incorporated into the *Report of the Classical Investigation*. And yet, not many high-school graduates or even more advanced college students will profess that they comprehend an average Latin sentence in the order in which the individual words present the thought. The older method led to an analytical insight into the logic of the sentence which the present-day pupil does not get, but it failed to develop the language sense for Latin, without which there can be no appreciation of the finer qualities in the literature.

But let us return to Hale's method. He gives detailed directions for its application. Taking a simple sentence of eleven words he gives the various steps which the pupils' minds must follow in order to comprehend the Latin as the Romans did. These steps to comprehend this sentence of eleven words fill ten pages in his *Art of Reading Latin*. If this method is to be of service, it means that the high-school pupil must of his own initiative direct his mind through these highways, byways, and blind alleys, which it takes ten pages to list, in order to comprehend the meaning of this simple sentence. Turning now to the details of Hale's directions for this eleven-word sentence, we find approximately 125 items of observation, recognition, memory, and reasoning. Holding in his working memory all these items, the pupil is directed to comprehend the sentence without associating it with the vernacular, and then, finally, to translate it. If any of these items is ignored or overlooked, the results of the process are jeopardized to that extent, and only chance can save the pupil from error. Furthermore Hale emphasizes one point which more recent advocates of the method have failed to observe; namely, that all the words and constructions involved in the given passage are familiar to the student to start with. If, however, the pupil follows the advice repeatedly and insistently given in the *Report of the Classical Investigation*, instead of learning the new words beforehand, he must determine the meaning of the new words from the context with the help of English derivatives or from association with related Latin words as the new word is met in the sentence (p. 209). This procedure will multiply the items in proportion to the number of unknown words and the number of English and Latin words which are drawn upon to suggest the meaning of the unknown. For example, if the pupil knows the word *initium*, he knows instantly that it is in the singular of the nominative, accusative, or vocative; but if it is an unknown to be gleaned from the context, etc., he must also consider the possibility that it is a genitive plural. It would be an exceptional pupil even in the fourth year who would see a connection between *initium* and *in* and *eo*; while the English "initiation" would be

as likely to suggest a goat as it would to suggest a beginning, and least likely a geographical beginning.

The situation is made still more complicated if the procedure follows the recommendation given in the Committee's *Report* for the treatment of new syntax. According to the evident intention of the committee, if the pupil has, for instance, come to a sentence involving the accusative as subject of an infinitive, not knowing that the accusative may be so used, he must discover this fact by staring at the sentence and later verify his guess. This will add countless complications to a problem already beyond the ability of any average student. But even if we may assume that the pupil, before attacking the given sentence, is through previous general or particular training familiar with all the syntactical facts involved, and that he knows all the words involved in the passage, thus reducing to the minimum the complications of his problem, yet it is absurd to believe that a second-year pupil can synthesize the thought of a passage while making a conscious effort to grasp the 125 items involved in the reading of so short a sentence.

There are many teachers who naively believe that Caesar, Cicero, and Vergil can be read and comprehended without translation; for this doctrine has gone many years unchallenged in the literature of Latin pedagogy. The so-called comprehension tests, which have been much advertised in late years, hardly scratch the surface. They make for superficiality, and one can easily be deceived by them into thinking that the pupil comprehends much more than he does. A boy who had seen only one of fifty features of a circus parade could describe perfectly the contents of that one cage and deceive the unwary into believing that he had seen the whole parade. I do not mean to intimate, however, that such tests do not have a proper place in our educational system. There are many short, simple sentences scattered through Caesar, Cicero, and Vergil which are easy of comprehension, of which the properly trained pupil can reasonably be expected to grasp the thought in the Latin order. But for most pupils and most passages the details must be painfully worked out one at a time and turned into the vernacular before the sentence as a whole is grasped. What

then shall we say to those who insist that the pupil should first read the Latin sentence, taking in the ideas as they are presented and grasp the thought before translating any part into English? This is a specious doctrine which ignores the most elemental facts of the psychology of language. It is an ideal to the attainment of which we should direct our efforts as teachers, but an ideal which is mostly beyond the reach of high-school pupils and only partially realized even after many years of college study, and one to which the usual procedure in study hall and recitation does not lead.

A very real factor in the student's task, which is almost always ignored by those who have told how a student should approach a Latin sentence, is the fact that thought and language are inseparably bound together. I am not concerned here with the doctrine of the psychologists that theoretically thought is possible when unassociated with language. That is probably true. But pupils of high-school age are habituated to associating thought with their vernacular. Their thinking has progressed so far from the simple perceptual forms of early childhood, that mostly their thought has been encountered in conversation or reading. The language form here precedes the idea. This truth has a twofold application: first, as regards the words as such; and second, as regards the sentence-structure, including both syntax and word-order.

In the growing intelligence of the child, the number of objects, actions, and qualities which come to him first as percepts and experiences, and for which he afterwards gets the name, are relatively few. The child born into an environment of a civilization like ours inherits an innumerable number of concepts which in the course of his education come to him first from words. As the word suggests the idea, so the idea suggests the vernacular word, and the two are inseparable until, by much conscious effort and long-continued familiarity, equally strong associations have been established between the concept and the foreign-language unit. If we insist that the pupil should comprehend the thought of a sentence before he translates it, the teacher's first problem is to estab-

lish such equally strong associations. The various schemes for apperception, such as the picture of a horse labelled "equus," are of very limited application and at the best are pitifully inadequate; for the child's native word "horse" intrudes itself in spite of all efforts to keep it out. By dint of much repeated effort pupils may early in the course learn or think they learn a few concrete words so as to be able to keep the vernacular in the background. But progress is slow and very gradual and requires long-continued familiarity and use of the foreign tongue before any adequate results can be expected. By the third or fourth year of the study we can reasonably expect to see the beginnings of direct comprehension. Furthermore, if the study of Latin is to benefit the pupil's English, it is not altogether desirable that the line of association connecting the Latin word and the concept be short-circuited so as to eliminate the English word while the pupil is in that stage of his studies in which the greatest benefit to English is derived.

So much for the psychological aspects of the individual word as a factor in our problem. The other phase is involved in the sentence-structure. The pupil's vernacular is the mirror in which he recognizes the thought, or the framework on which the ideas which make up the thought are arranged. The untrained pupil cannot comprehend the thought in a distorted mirror or on a disarranged framework. Even if the individual Latin word and the concept are associated so as to eliminate the vernacular word, he does not grasp the meaning of the sentence until it is presented to him according to the organization of the vernacular idiom, *i.e.* the structure of the sentence to which he is accustomed. "Sister mine a rose white has" does not go home to such a pupil until he has rearranged it into "my sister has a white rose."

The ability to comprehend Latin as Latin involves a vast range of equipment and training, more extensive than most pupils possess. The pupil's success in reading for direct comprehension depends primarily on the range and quality of the facts which he can bring to bear upon the sentence, and also on the keenness of observation and the orderly thinking with which the facts are

applied; and ultimately it depends on his cumulative habituation to the Latin sentence-structure. The ideal process of reading should never be ignored, but during the first three or four years it should be strictly subordinated to the more prosaic business of equipping the pupil to operate the process. //

| There are certain essential prerequisites to the pupil's successful attack upon a Latin sentence :

First, he must have a perfect working knowledge of all the inflections involved in the passage. | Without this, his course will be obstructed, and while he detours to the grammars, he may lose his bearings altogether.

| Second, his knowledge of vocabulary for free application must be such that he will recognize at least nine in every ten words in the passage. | In defiance of a widely spread doctrine I should have the vocabulary of a passage learned as a preliminary step to the attack on the passage. This necessarily involves much study and drill on vocabulary. The only practical way for the teacher to make sure that the pupil knows a word is to get the English equivalent from the pupil. The more this is done, the stronger grows the bond between the Latin word and the English equivalent; whereas for direct comprehension it is desirable that ultimately the bond between the Latin word and the concept be the stronger, and this condition results only from long-continued familiarity with the word in the vital relations of a Latin sentence. Thus is unavoidably delayed the stage in the pupil's progress when direct comprehension is possible.

| Third, the pupil must have a preliminary knowledge of all the general principles (not "rules") of syntax involved. |

In addition to possessing this equipment, the pupil must exhibit a keen alertness in observation of every phase of every word. Without this background of knowledge and attention, efforts to have the pupil take in the thought in the Latin order and comprehend without translation are seeds sown on barren ground. But under the most favorable conditions it is only by properly directed and extensive training that the pupil can readjust his thinking to comprehend thought organized according to the

speech-habits of a foreign language. This, too, is a slow and gradual process.

We have seen that Hale's method for attacking a new sentence is impossible except for more advanced students. On the other hand we certainly will not be content with the oldfashioned algebraic solution of a Latin sentence, though as a last resort this is not to be despised. The method which I have found most successful calls for preliminary studies of the words, forms, and syntax involved in the passage in hand. After this the first step is for the pupil to read the sentence — not necessarily the period — through completely, preferably aloud. If in doing this his whole attention is engrossed in making the sounds of the words, we can expect nothing more from the first reading. Repeat the process as many times as is necessary, until the mechanics of uttering the words have become automatic, and the mind is free to observe the meaning and form of every word, and to detect the syntactical groupings of the words and determine the minor cola which make up the sentence. These consist of subjects and their verbs, adjectives with their nouns, genitives with the modified words, prepositions with their cases, verbs with the governed word — be that genitive, dative, accusative, or ablative — relatives and other subordinating conjunctive words with their verbs, co-ordinating conjunctions with the words which they connect, and some simple ablative uses. The sentence should be read rather slowly, not faster than the mind can follow the tongue; and the pupil should make an effort to visualize each concept as it is presented in the sentence. Such visualization is not difficult, and stimulates the imagination, and through it the vocabulary definition, at first the pupil's indispensable friend, is forced to take a back seat, where it belongs, ready to serve when called upon. The relations which these groups or cola bear to the sentence may or may not be obvious, but if the sentence is too complex for immediate comprehension, the pupil should aim in the first reading to catch at least the main verb, which with its subject constitutes the trunk of the tree to which we liken the sentence as a whole. As soon as the pupil gets the leading idea as carried by the main

verb, he has in his possession a lamp to light up the dark corners of the sentence. He should then repeat the reading in Latin of the whole sentence, until the relations of the various units which constitute it are clear. If, as is frequently the case, some one word or phrase proves obstinate, it is because the pupil does not have in his working memory some pertinent fact involving form or meaning or syntax. Let the pupil direct his efforts first to discovering the missing fact before trying to work the meaning of the word into the sentence. In nearly every instance there is a key-word, which, if detected, will lead directly to the interpretation of the whole.

But much less depends on the method of attacking new sentences than on the use which students make of sentences already learned. Reading and re-reading in the Latin of a sentence, the meaning of which is known, but with a conscious effort to disregard the English translation while keeping the thought of the passage vividly in the mind, is the pupil's surest and most direct route to the comprehension of Latin as Latin. If this procedure is followed to the point where the pupil commits to memory and recites repeatedly considerable portions of the text, much more rapid progress can be made. The teacher can help by giving the pupil frequent opportunities to hear whole sentences well read — by the teacher, of course — with proper phrasing to make the thought clear. To insure attention of the class, the reading is followed by questions on the thought, and reviews are translated at hearing. Familiarity with the Latin sentence gained in this way results in an increasing ability to comprehend other sentences at the first reading. But much of the made Latin which is glutting the market is easy because the writers have used English idioms and sentence-structure with Latin vocables. Such material is of little, if any, value in training the pupil to comprehend the Romans' Latin.

*no visible
cause of it*

The teacher who tries to develop in his pupils the ability to read Latin with understanding and appreciation will find most of his time and energy taken up with the teaching of forms and vocabularies and syntax. Beyond this, he can only advise the pupil how to proceed.

THE TEACHING OF THE PRONUNCIATION OF LATIN

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In the two phases of our classical activity in the United States, teaching and research, we find a striking difference of attitude. Our research is inclined to be timid, to have an inferiority complex as regards European scholarship; our teaching is courageous and goes its own way. It adapts itself to its own conditions without much thought, perhaps with too little thought, of foreign ways. The reason for the difference is not far to seek. Research on a wide scale is a relatively new thing in this country and is still under the domination of Europe, especially Germany, whence it came. Our teaching of the classics, on the other hand, is much older and has been forced by circumstances to adapt itself to its environment. In some ways it has forged ahead of European teaching.

One of the courageous things that both teachers and scholars did a generation ago was to shift from the English to the Roman method of pronunciation of Latin. Whether the change was an altogether desirable one is perhaps debatable; there is much to be said on both sides. But it is not my purpose to bring to mind the quarrels — and violent quarrels they must have been — on this subject. Suffice it to say that the present emphasis on the correlation of Latin and English vocabulary may suggest to some that the advantages of the English pronunciation are perhaps greater than was realized in that dim long ago and that the argument for international uniformity is not so strong today, not so much because other nations have not followed our lead (several have accepted the theory but have not introduced the practice universally) as because it is apparent that national differences of a fundamental nature in the pronunciation of the vernaculars make absolute

uniformity in the pronunciation of Latin impossible. At any rate the Roman pronunciation is here to stay for some time to come, and I have no desire to produce even a ripple on the placid waters.

In the old days when logic held full sway and the proper method of learning Latin as other subjects was to memorize the rules first, it was common practice to require the pupils to learn the rules of pronunciation before proceeding farther. Today we have a tendency to go to the other extreme and to plunge the student *in medias res*, or perhaps better, in view of my approaching comparison, *in medium mare*. One is reminded of the two ways of teaching swimming: one, to poise the learner gently on a piano stool in the region of his stomach, with nose and toes pointing to the floor, far away from any water except such as comes via the kitchen faucet; the other, to throw him into the water and to make him swim or drown. Personally I prefer four feet of water to a hundred feet for purposes of learning. I offer this word of caution for what it is worth to those who are overzealous in carrying out the excellent principle of "learning to do by doing."

While the caution is intended to be general and to cover all phases of Latin teaching, let us here make the application to the teaching of pronunciation. In the laudable desire to get away from the deadening practice of learning all the rules of pronunciation first, some teachers have gone to the other extreme of neglecting pronunciation entirely. In the old days it was conceivable that a bright pupil might learn to pronounce Latin better than his teacher by a careful study of the rules. Today, when pronunciation is learned largely by imitation, it is important for the teacher to be particularly careful in his pronunciation. The rules should not be neglected entirely but should be explained, once the class has an actual start in the Latin itself. The neglect of this practice has led to a slipshod pronunciation.

But it is not the "how" of pronunciation that I want to stress; it is rather the "what." Here again two tendencies have manifested themselves. One is to go to the extreme of saying that pronunciation is of so little importance in Latin that it does not

make much difference how pupils and teachers pronounce. The other is to be so meticulous as to be ridiculous. Of the two extremes I prefer the former, though I do not see the necessity for being either fried in the pan or broiled in the fire. Entire neglect of pronunciation leads to these evil results: (1) Inability of pupils and teachers to understand each other, especially disastrous in these days when oral work is being stressed. (2) Obscuring of important distinctions between similar words, such as *lēvis* and *lēvis*, *incīdo* and *incido*, etc. (3) Demoralization of the pupil if he is led to feel that no standards of achievement are necessary.

The other tendency, that of meticulous accuracy, is an exemplification of that pedantry which is due to our youthfulness in research. Genuine scholarship which is matured and sure of itself is rarely pedantic. I have, however, painful recollections of hearing even great scholars fall into a labored and ponderous pronunciation of Latin, which they thought was thoroughly Ciceronian, but which Cicero, *mea quidem sententia*, would never have recognized as Latin.

As a matter of fact, while we know a great deal about the ancient pronunciation of Latin, there is much of course that we do not know. Even if we knew as much about it as we find about the pronunciation of French or other modern languages in current handbooks for those languages, we should be unable to pronounce it in a natural way. Has anyone ever succeeded in gaining even a passable pronunciation of French from books alone? We cannot go to a country where classical Latin is spoken as the vernacular in order to brush up on our pronunciation, and Cicero left no phonographic records for posterity. To use Italian as a basis is worse than futile. Grant that the Romance languages can furnish us much information about the pronunciation of Latin, yet they are dangerous guides when followed too far. One can readily distinguish the Italian of a Frenchman from that of an Italian, as well as his pronunciation of Latin, even when he follows the same rules. Last year I attended a Latin lecture at the College of Propaganda in Rome. It was beautifully done in simple, non-classical Latin, pronounced, as everywhere in Italy,

according to the rules for the pronunciation of Italian. Besides the major differences between that pronunciation and the Roman which are familiar to all, there were a number of peculiarities which showed the danger of following Italian as a guide in pronouncing Latin. For example, the *-es* ending in the nominative and accusative plural of the third declension was invariably pronounced with a short, or rather an open *e*.

Not only is it impossible to know all the details of Latin pronunciation (scholars are not even agreed on the nature of the Latin accent), but it is unwise, I would almost say criminal, to teach high-school pupils all that we do know about it. It ought to be obvious to any thinking person that the achievement of an absolutely correct pronunciation is not nearly so important in Latin as in the modern languages,¹ and I shall not take time to argue that point. Therefore we should be content with a reasonably correct pronunciation. My thesis is that we should make the pronunciation of Latin an easy thing. We can find no surer way of killing Latin in the schools than by making its pronunciation as difficult as that of the modern languages. I should no more present every known fact of pronunciation (to say nothing

¹ This statement is challenged by Gilbert H. Taylor, professor of Romance languages and Latin, at Southwestern College, Winfield, Kas., in an amazing review of my Latin phonograph records in the *Classical Weekly*, XVIII, 1925, p. 210. The answers to some of his criticisms are implicit in my remarks throughout this paper. Many of the so-called "mistakes" in my records were intentionally made (such as avoidance of the trilled *r*, which I discuss below), most of the others are imaginary. When he says that a vowel is "too close," the very use of the word "too" shows that the difference is a slight one and is a matter of personal opinion. It is astounding to me to be accused of pronouncing *solus* with a close *u* when I have always felt cold chills going down my spine in hearing such a pronunciation. Mr. Taylor says that I am not a good phonetician. I will go farther: I am no phonetician at all. I am merely a teacher of Latin who has ideas as to what high-school pupils of Latin can and should be taught.

The words of Professor E. A. Sonnenschein in the *Classical Review* (XLI, 1927, 1) are in point: "But let us, on our part, beware of prejudicing our case by insisting on minutiae and subtleties of pronunciation which serve no practical purpose in learning to appreciate Latin prose and verse and which in any case would not be worth the labour involved in acquiring them. Such things are a millstone tied round the neck of Latin."

of mere guesses) to a first-year student than I should teach every possible shade of meaning of the ablative. We have heard tirades against turning a high-school Latin class into a research course in comparative syntax. In the same way such classes should not be a stamping ground for phoneticians, real or would-be.

To be specific, what is possible and what is not? In the case of the consonants, it is certainly possible to insist rigorously on the hard sounds of *c* and *g*, and the unvoiced *s* at all times. On the other hand, it seems to me the height of folly to insist that in pronouncing *d*, *t*, and *n* the tip of the tongue should touch the teeth, as in French, instead of the gums, as in English. It is foolish, likewise, to differentiate between English and Latin *h*. After we have succeeded in making New Englanders pronounce a final *r* in English words, then we can decide whether to force American boys and girls to trill the Latin *r*. In the meantime I am for the untrilled American sound. Of course, one might make an exception in the case of a class of which every member was a prospective telephone operator. For them the trilled *r* is a necessity in English, and by teaching it to them in the Latin class another claim for the vocational value of Latin would be justified!

An attempt should be made to pronounce double consonants as such, partly for correct spelling, partly for the correct reading of verse. This is a difficult thing for Americans, and I should be satisfied with a lengthened instead of a double pronunciation. There is some evidence that this was sometimes used in Latin.

As to the vowels, the important difference between long and short vowels (except *a*) is one of quality. On account of meter we have overemphasized the quantitative distinction, sometimes to the point of denying a qualitative difference. That the qualitative distinction was more important in Latin is clear from the fact that this shows its traces in the Romance languages, while quantity has disappeared. From the practical point of view of high-school teaching, which I am trying to present in this paper, the qualitative distinction is in most cases easy to make. It carries with it a certain amount of quantitative distinction even in English, e.g., long *e* in *feet* is actually longer than short *i* in *fit*.

This is enough for the beginner at least; to insist on exactly double the length of time for the long vowel in the pronunciation of ordinary prose is not only unwise but un-Latin. Quantity naturally varies according to the individuality of the speaker, his mood, the emphasis he is trying to secure, etc. Even in verse it is obvious that the quantities of all long vowels are not the same, namely twice that of standard length short vowels. In both *sanctus* and *sanus* the *a* is long, but if we should meet both words in a line of poetry the *a* of *sanctus* would have to be pronounced more quickly than that of *sanus*, for the syllable of which the former is the nucleus contains two more consonants than that of the latter.

The distinction between long and short vowels is important. Certain words of different meanings are spelled alike except for a difference in vowel quality; *lēvis*, *lēvis*; *incīdo*, *incido*; *pōpulus*, *pōpulus*. Perhaps it does not make much difference whether one says: "I heard a din in the hall" or "I heard a dean in the hall," but a doctor's surprise would be considerable on discovering that the patient in saying that he had a pen in his stomach meant to say that he had a pain in that organ. Contrast the trilling of an *r*, which is unnatural in English: we understand the telephone operator even when she says "thr-r-ee." By the same token an untrilled *r* is intelligible in Latin, even if not phonetically correct. Still more important is the distinction of case-endings. This the correct learning of vowel qualities makes easy.

As to the details, in the case of *a*, where apparently there was no qualitative distinction, we can only make a quantitative distinction between the long and the short vowel. Provided that a proper qualitative distinction is made between long and short *e*, it is not a calamity if the pupil uses the diphthong sound for long *e* which is found in such English words as *they* and *may* instead of the pure sound of German and the Romance languages. To be sure one prefers the correct sound. The biggest problem among the vowels is furnished by short *o*, a sound which does not exist in American English. Still we must give an English equivalent as a guide. A common mispronunciation is to make it a

close *o*, like long *o*.² If I am not mistaken, this wrong pronunciation of short *o* is largely due to a very popular textbook published about forty years ago. In it the authors, who were New Englanders, gave the pronunciation of the short *o* as equivalent to that of *o* in the English word *wholly*. A footnote made the following explanation: "That is, as the word is commonly pronounced; the sound heard in *holy*, shortened." This distinction between *holy* and *wholly* is based on a provincial New England pronunciation of *wholly*, somewhat parallel to the vulgar *hully* for *holy*. It is so provincial that it is not even mentioned in Webster's, a dictionary produced in the heart of New England. In the Middle West, at least, the distinction is not known. Other books followed suit in using the example of *wholly*, though without the saving footnote, with the result that teachers and pupils soon came to pronounce the Latin short *o* like the *o* in *wholly* as they pronounced it, i.e., as in *holy*. I have the impression that this error is less widespread than it was twenty years ago. I attribute the improvement to the fact that in the revised edition of the book referred to, and in other books published since, the word *wholly* has been wholly dropped.

At the present time words like *obey* and *melody* are in favor to represent the sound of Latin short *o*. The objection to them is that the vowel is in an unaccented syllable. Therefore the exact sound is hard for anyone but a trained phonetician to classify (and we cannot expect our pupils to be trained phoneticians), and besides it varies a great deal, even in the speech of the same individual. Failing to find an exact parallel we must fall back on the sound of *o* in *or*, or even the sound of *u* in *nut*, with the hope that the study of a modern language will improve this pronunciation.

² It has been one of my hobbies for the past twenty years to fight this pronunciation (the germ of this paper has been in my blood for that length of time). Hence it is amusing to be accused in the above-mentioned review of lapsing into that error myself. Mr. Taylor's difficulty is that he pronounces short *o* like English *aw*, and by comparison my pronunciation approaches that of a close vowel. I grant him, however, that this *aw* sound, while not correct, is to be preferred to the close sound which is appropriate for the long *o*, as in *note*.

Attention has just been called to the uncertainty and variability of vowel sounds in unaccented syllables in English. The same phenomenon existed in Latin, though not in the same degree. For proof we have such examples of vowel weakening as the change of *a* to *i* in *incido*. Under the circumstances, when we consider the difficulty that American mouths have in preserving the vowels of unaccented syllables and the related Roman tendency to weaken them, we can hardly be very stringent in our requirements on this point, though, of course, the matter should not be ignored.

What shall we do about assimilation? Our texts spell *admovit* and rightly so. Shall we keep this spelling but pronounce it *ammovit* in the interest of perfect phonetic truth, assuming that this is the truth? Not if I can help it!

Finally, a word about the reading of verse. The only value of learning to scan is to learn to enjoy reading Latin aloud. I refuse to admit that the discovery of the cases of nouns and adjectives through the determination of the quantity of their endings by scansion is an argument for devoting time to scansion; it is merely a useful by-product. If the mechanics of reading verse are made so difficult that the student never learns to enjoy reading verse aloud for its rhythmic swing, the time has been entirely wasted. The point of all this is that most high-school teachers had better ignore slurring and teach in the old-fashioned way that elision means the entire elimination of the elided syllable. Likewise the word accent should be forgotten, at least at the outset, and the student should be encouraged to revel in the primitive sing song style which the brave men before Agamemnon used and which is still the fundamental feature of all verse. Even in sophisticated Roman times, many a Roman must have resorted to it. I have the feeling that slurring detracts from the haunting refrain of the famous line:

Cras amet qui numquam amavit, quique amavit cras amet.

As this is a matter of feeling and not of fact, I am willing to let others have different views.

The kindly critic previously referred to once estimated that in my pronunciation of Latin I make three hundred and fifty mistakes per hour. I remind myself of the man whom Keith Preston once called "fat and unashamed." It is my contention that a record of no mistakes by the standard which the critic set up would be as bad as a record of a thousand, i.e., we must beware, in steering our course, not only the rocky coast which is ignorance but also the stormy deep which is pedantry.

Rectius vives, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litus iniquum.

OVID'S *AENEID* AND VERGIL'S: A CONTRAST IN MOTIVATION ¹

By FRANK J. MILLER
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I

There have been many *Aeneids*.

The story of the destruction of Troy by the Greeks and the escape therefrom of Aeneas and a band of devoted followers, of their subsequent wanderings and adventures, and of their final landing and settlement in Italy is a most fascinating one and has attracted many tellings. From this fall of Troy ancient histories of Rome took their point of departure. The wanderings of Aeneas are as much the background of this history as are the wanderings of the Israelites in the wilderness the background of their life in their promised land of Canaan.

Of the Romans, Naevius and Ennius present the earliest *Aeneids*: the one in the introduction to his *Bellum Punicum*; the other in the *Annales*. To these, as we know by the help of Servius, Vergil was much indebted. But in how great detail they told the story and how they motivated it we cannot tell from the scanty fragments that remain. Fabius Pictor was the first to tell the story in prose, originally in Greek, but soon translated into Latin. There followed Cato's *Origines*; later the Latin Annalists, like Hemina and Piso; and then Livy, whose account, alone of all these others, has come down to us.

Livy named his history *Libri ab Urbe Condita*; but he would better have named it *Libri ab Troia Excisa*, since it starts, not with the founding of Rome, but with the fall of Troy. As to the

¹ Read at the Annual Meeting of the Classical Association of the Middle West and South, April, 1926.

stories of the time before Rome's founding, however, so far from motivating their events as ordained and brought to pass by any supernatural power, he is distinctly sceptical even of their occurrence. His attitude toward the miraculous in those ancient tales is thus bluntly stated (Preface, 6):²

Such traditions as belong to the time before the city was founded, and are rather adorned with poetic legends than based upon trustworthy historical proofs, I purpose neither to affirm nor to refute. It is the privilege of antiquity to mingle divine things with human, and so to add dignity to the beginnings of cities; and if any people ought to be allowed to consecrate their origins and refer them to a divine source, so great is the military glory of the Roman People that, when they profess that their father and the father of their founder was none other than Mars, the nations of the earth may well submit to this also with as good a grace as they submit to Rome's dominion. But to such legends as these, however they shall be regarded and judged, I shall, for my own part, attach no great importance.

He is, on the other hand, very definite as to the purpose and value of history:

Here are the questions to which I would have every reader give his close attention: what life and morals were like; through what men and what policies, in peace and in war, empire was established and enlarged; then let him note how, with the gradual relaxation in discipline, morals first gave way, then sank lower and lower, and finally began the downward plunge which has brought us to the present time, when we can endure neither our vices nor their cure.

In accordance, then, with this theory of history and its interpretation, Livy proceeds to recount those earliest beginnings (i. 1, 2):

First of all, it is generally agreed that, when Troy was taken, vengeance was wreaked upon the other Trojans, but that two, Aeneas and Antenor, were spared all the penalties of war by the Achivi, owing to long-standing claims of hospitality, and because they had always advocated peace and the giving back of Helen. They then experienced various vicissitudes. . . . Aeneas, driven from home

²Quotations from Livy are from the translation of B. O. Foster. The italics are by the present writer.

by a similar ³ misfortune, but guided by fate to undertakings of greater consequence,⁴ came first to Macedonia; thence was carried, in his quest of a place of settlement, to Sicily; and from Sicily laid his course towards the land of Laurentum.

Landing there, the Trojans, as men who, after all but immeasurable wanderings, had nothing left but their swords and ships, were driving booty from the fields, when King Latinus and the Aborigines, who then occupied that country, rushed down from their city and their fields to repel with arms the violence of the invaders. From this point tradition follows two lines. Some say that Latinus, having been defeated in the battle, made a peace with Aeneas, and later an alliance of marriage.

[Condensed account] According to the other tradition, Latinus stopped the battle before it had begun, summoned the captain of the strangers to a parley, enquired who they were, whence they had come, and what they sought on his shores. Learning of the high birth and renown of his visitor, of the loss of their own city, and of their long and arduous search for a site on which to build another city [not a word about divine guidance and destiny], Latinus gave pledge of friendship, received Aeneas into his house as guest, and [apparently without delay] gave him his daughter in marriage. The Trojans then founded a town which Aeneas named, after his wife, Lavinium. Then followed the war which Turnus, claiming that Lavinia had been betrothed to him, waged upon Trojans and Aborigines alike. Turnus and his Rutulians had the help of the Etruscans under their king, Mezentius. The struggle resulted in the victory of the Latins (as the combined Trojans and Aborigines had already been named by Aeneas) over Turnus and his allies.

With so meager and indifferent a telling does Livy dismiss the tale which inspired and furnished material for the world's second greatest epic!

II

We present next in order Ovid's account of Aeneas' wanderings, though chronologically, in order of composition, Vergil's *Aeneid* should come first. This, that we may give a fuller background for purposes of comparison.

³ I. e., to that of Antenor.

⁴ Aeneam ab simili clade domo profugum, sed ad maiora rerum initia ducen-
tibus fatiis.

Ovid was not interested in Aeneas. He was not attracted to him as to a heroic figure, a divinely appointed agent for the carrying out of the plans of Providence. And yet we cannot agree with Rand, who, basing his conclusion upon the passionate upbraidings of Dido in the letter which Ovid assigns to her in the *Heroides*, says: "Ovid damned Aeneas for all time, and prevented some readers from understanding the tragedy of the fourth *Aeneid*, which needs, and displays, the suffering of the hero no less than of the heroine. Ovid's Aeneas is the father of a long line of villains."⁵

But Vergil's Dido, as well as Ovid's, heaps reproaches upon her departing lover, and surely Vergil did not, as a result of this episode in his story, "damn Aeneas for all time."

The real Aeneas of Ovid is to be seen, not in his passion-madened heroine's letter, but in the latter half of the thirteenth, and, roughly speaking, the first half of the fourteenth books of his *Metamorphoses*.

And yet Ovid's real Aeneas is not so very real. Ovid does not present him as a great, a heroic personality, is not particularly interested in his movements, for the simple reason that, as the newspaper men would say, there is (at least from his point of view) no great "story" in them. In another paper, once read before this body, I enlarged upon Ovid's method in the arrangement of the immense mass of mythological tales before him, and the varying ways by which he effected an unbroken transition from tale to tale. One of those, almost his sole recourse where tales utterly unrelated in place and circumstance confronted him, was the itinerary method, which consists in representing some person as journeying from place to place, the journey itself being of no particular importance, and in collecting the stories, as the traveller himself might do, which center in those places. And this, in brief, is Ovid's motivation of the story of Aeneas' wanderings. To him this story is but a slender (very slender) thread upon which to string other (to him) more colorful and important tales, almost to the obscuration of the thread itself. In the

⁵ *Ovid and his Influence*, p. 26.

Aeneas part of these two books Ovid is very prosy, though elsewhere he is the most brilliant of *raconteurs*. We can understand why he, writing with this purpose, condenses into a few dull lines whole books of Vergil's story, and why he shows none of that patriotic inspiration which so illumines and explains the greater poem. The two poets were walking in two different worlds, and naturally they discovered different things therein.

Though Ovid tells many tales more or less remotely connected with the Trojan War, tales generally with Greek heroes and Greek settings, he is strangely silent about the actual ending of the war, the fall of Troy itself. After the death of Ajax, he hurries to and through that great calamity in a scant six lines (xiii. 399 ff.) :

To the land of Queen Hypsipyle and the illustrious Thoas, once infamous for its murdered men of olden time, victorious Ulysses now set sail to bring thence the Tiryinthian arrows [i.e., of Hercules]. After he had brought these to the Greeks, and their master [Philoctetes] with them, the final blow was at last given to the long-drawn war. *Troy fell and Priam with it.*

Then follow two hundred lines, chiefly concerned with the fate of the Trojan women, particularly of Hecuba, the death of Polyxena, and the remoter woe of Aurora over the death of her son Memnon.

After this long digression, the poet forces himself back to the fall of Troy and the story of Aeneas and his band. *Here begins Ovid's Aeneid.* It is, as we have already said, told hurriedly and without interest; a prosy tale, like that of a boy grinding out an obnoxious task. He begins (ll. 623 ff.) :

And yet the fates did not permit Troy's hopes to perish with her walls. The heroic son of Cytherea bore away upon his shoulders her sacred images and, another sacred thing, his father, a venerable burden. Of all his great possessions, the pious hero chose that portion and his son, Ascanius. Then with his fleet of refugees he set sail from Antandros, left behind the sinful homes of Thrace and the land dripping with Polydorus' blood, and, with favoring winds and tides assisting, reached with his faithful following the city of Apollo

[Delos]. Him Anius, who ruled over men as king and served Phoebus as his priest, received in the temple and his home.

If Aeneas (as did Vergil's hero) has a burning, all-important question to ask the priest of Apollo, he seems in no hurry to ask it. He is shown the sights of the region and entertained that night at a royal banquet. In the midst of this we read: "Then pious Aeneas said: 'O chosen priest of Phoebus, am I mistaken, or did you have, when I first saw your city, a son and four daughters, as I recall?' " And Ovid is off with the story of the persecution by Agamemnon of the daughters of Anius and their ultimate change into snow-white doves. Then the banquet's end, then sleep and another morning. "And on the morrow they rose and sought the oracle of Phoebus." Now for the great, the burning question! Aeneas does not even ask it, at least Ovid does not count it important enough to record it. "*Phoebus bade them seek their ancient mother and kindred shores.*" Follows departure with exchange of gifts, with a chance for another story as pictured on one of these, a golden goblet.

To resume Ovid's account, after he has come back to it from the story on the golden cup (ll. 705 ff.):

Thence remembering that the Teucrians sprang from Teucer's stock, they sailed away to Crete. Here, unable to endure for long the ills which Jove inflicted, they abandoned Crete with its hundred cities and set out with eager spirit for the Ausonian shores.

Next [after ten lines of mere catalogue of names of places passed] they sought the land of the Phaeacians, set with fertile orchards, and landed at Buthrotos in Epirus with its mimic Troy, a city ruled by the Phrygian seer [Helenus]. There, having learned all that awaited them [how great that all, and how slight the mention of it!] from the friendly prophecies of Helenus, Priam's son, they came to Sicily. [They reach the spot infested by Scylla and Charybdis.] Scylla infests the right-hand coast, unresting Charybdis the left. The one sucks down and vomits forth again the ships which she has caught; the other's uncanny waist is girt with ravening dogs. She has a virgin's face, and, if all the tales of poets are not false, she was herself a virgin.

The story of Scylla's persecution by the sea-god Glaucus, in-

cluding his own strange story, together with the interpolated tale of Acis and Galatea and of her wooing by the clumsy Cyclops — these exciting tales push into more than temporary oblivion the Trojans and their wanderings, and occupy the center of attention for over three hundred lines, completing the thirteenth book and extending well into the fourteenth.

And now we are aboard again (xiv. 75 ff.) :

When the Trojan vessels had successfully passed this monster [Scylla] and greedy Charybdis, too, and when they had almost reached the Ausonian shore, the wind bore them to the Libyan coast.

At this point the whole Aeneas-Dido episode is disposed of in four lines :

There the Sidonian Queen received Aeneas hospitably in heart and home, doomed ill to endure her Phrygian lord's defection. On a pyre, built under pretense of sacred rites, she fell upon his sword ; and so, herself disappointed, she disappointed all.

Vergil's fifth book is condensed by Ovid into nine lines :

Leaving once more the new city built on the sandy shore, Aeneas returned to the land of Eryx and friendly Acestes, and there he made sacrifice and paid due honors to his father's tomb. Then he cast off the ships which Iris, Juno's messenger, had almost burned, and soon had sailed past the kingdom of Hippotades [the Aeolian Isles], past the lands smoking with hot sulphur fumes, and the rocky haunt of the Sirens. And now, his vessel having lost her pilot, he coasts along Inarime and Prochyte and Pithecusa ["monkey land"] situated on a barren hill, called from the name of its inhabitants.

Follows the tale of the transformation of these inhabitants into monkeys.

The incidents of Aeneas' visit to the Underworld are recounted in twenty-two lines. He lands at Cumae and prays the Sibyl that he may pass down through Avernus' realm and see his father's shade (ll. 106 ff.) :

The Sibyl held her eyes long fixed upon the earth, then lifted them at last, and, full of mad inspiration from her god, replied : "Great things do you ask, you man of mighty deeds, whose hand, by

sword, whose piety, by fire, has been well tried. But have no fear, Trojan; you shall have your wish, and with my guidance you shall see the dwellings of Elysium and the latest kingdom of the universe; and you shall see your dear father's shade. There is no way denied to virtue." She spoke and showed him, deep in Avernus Juno's forest, a bough gleaming with gold, and bade him pluck it from its trunk. Aeneas obeyed; then saw grim Orcus' possessions, and his own ancestral shades, and the aged spirit of the great-souled Anchises. He learned also the laws of those places, and what perils he himself must undergo in new wars.

Aeneas and the Sibyl return, not by the gate of dreams, but by the same route as their descent, and that return is beguiled by the Sibyl's sad story of her present plight caused by her spurning of Apollo's love. They emerge once more near Cumae, and "Aeneas next landed on a shore which did not yet bear his nurse's name" (ll. 155, 156).

Here they find one Macareus, a comrade of Ulysses, who had stayed behind outworn with wanderings. He recognizes Achae-menides, one of Ulysses' men who had been left behind at Aetna in their hurried flight from the Cyclopes, and whom Aeneas had afterward picked up and brought with him. This is Ovid's chance for the telling of three great tales: Achae-menides tells of his terrible experiences after his desertion by Ulysses; then Macareus relates the series of disasters that drove Ulysses' ship to Circe's island and of their experiences in that place; and, story within a story, he tells the long and tragic tale of Picus as related to him by a nymph, one of Circe's attendants.

So at length, after 280 lines, we again pick up the thread of Aeneas' journeyings (ll. 441 ff.):

Macareus had finished his story; and Aeneas' nurse, buried in a marble urn, had a brief epitaph carved upon her tomb:

Here me, Caieta, snatched from Grecian flames,
My pious son consumed with fitting fire.

And now in four lines we have reached the end of that long sea voyage, "where shady Tiber pours forth his yellow silt-laden waters into the sea."

Ovid is apathetic to this tremendous fact. No rejoicings among the Trojans, no eagerness to set foot upon the promised and long-sought land, no ecstatic description of the charming spot, no stately meeting with the native king, no banquetings and exchange of gifts, no rehearsing of the whole lineage of Latinus reaching far back into the misty past. The poet performs the stupendous feat of cramming into three lines the landing (So far as Ovid's account is concerned, Aeneas does not land at all!) the meeting, the winning of bride and throne, and the final fierce clash in arms with Turnus!

There did Aeneas win the daughter and the throne of Latinus, Faunus' son; but not without a struggle. War with a fierce race is waged, and Turnus fights madly for his promised bride.

Of course both sides must seek allies. Says Ovid:

Both sides augment their strength by outside aid, and many defend the Rutuli, and many the Trojan camp. *Aeneas had not gone in vain to Evander's home* [Ovid's sole notice of the chief incident of the eighth and ninth *Aeneids*], but Venulus had vainly sought the city of the exiled Diomede.

This embassy of Venulus and the explanation of its failure is more interesting to Ovid, for it gives occasion for three stories: (1) of the disastrous homeward voyage of the Greeks, (2) of the terrible sufferings of the exiled Diomede and his band through the persecutions of Venus, and (3) a short, obscure tale of an Apulian shepherd and his insult to some nymphs, and of the punishment which befell him.

The story of the struggle for mastery between Aeneas and Turnus now runs swiftly to a close, being chiefly concerned with the dramatic incident of Turnus' attempt to burn the Trojan fleet and the miraculous change of these vessels into water-nymphs (ll. 566 ff.).

After the fleet had been changed to living water-nymphs, there was hope that the Rutuli, in awe of the portent, would desist from war. But the war went on and both sides had their gods to aid them, and, *what is as good as gods, they had courage too* [one of Ovid's

rare personal comments on a story]. And now, neither a kingdom given in dowry, nor the scepter of a father-in-law, nor you, Lavinian maid, did they seek, but only victory, and they kept on warring through sheer shame of giving up. *At length Venus saw her son's arms victorious, and Turnus fell.*

Nothing can exceed the utter prosiness of that last sentence. Ovid is sick and tired of Aeneas; and he then hurriedly drops the curtain upon his tabloid *Aeneid*, with no thought of literary balance or dramatic climax. But the reason for this procedure we have already seen. The wanderings of Aeneas have served their purpose: the thread of travel has been unbroken; the gems of story have been strung upon it; the far-scattered and unrelated tales have been successfully gathered into one.

Such is the story, of which, in so far at least as its miraculous elements are concerned, Livy was sceptical; to which Ovid was indifferent, seeing in it nothing save a means to his own ends; a story which, to tell the truth, is not particularly thrilling as a story.

And what did Vergil see in it? Why did he see else in it than all earlier tellers seem to have seen? We must believe that it was chiefly because he was Vergil, half prophet, all poet, a dreamer of dreams and a seer of visions, a man who saw, as his great friend, the emperor, saw, that the nation's wounds of civil strife and moral degeneration could not be healed, that lasting peace could never come, until the nation's heart had been touched by a new patriotism, that is, turned back to their old patriotism, through an awakened memory of their glorious past, through a renewed assurance of a more glorious future.

Vergil took the story of Aeneas, which no one before him seems to have found particularly thrilling or inspiring, and felt the thrill, the inspiration; saw the possibilities in it for the fulfillment of his purpose. And he tells *this* story and no other, the story of Aeneas and his wanderings, rarely if ever turning aside to relate anything which was not in some way pertinent to his central theme.

[The second half of this paper, being a detailed account of the

Aeneid as Vergil conceived and developed it, follows at this point.]

Comparing these two *Aeneids*, we note:

Ovid's presentation of a humdrum story, or what had, traditionally, become so; in a humdrum manner; with an un-heroic hero; his slurring over or entire omission of pertinent, important incidents, and his over expansion of entirely unrelated tales.

And Vergil's handling of the same story, told at epic length; with unerring instinct as to the value of each part; told in epic style, in the grand manner, employing every rhetorical device with a master's skill; portraying a truly heroic hero; and all told with an undeviating purpose, which never for a moment allows the story to halt or get out of hand.

And the difference?

It is just a difference in motivation.

ETA SIGMA PHI

By WILLIAM T. LESH
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The Third National Convention of Eta Sigma Phi met with Gamma Chapter at Ohio University, Athens, Ohio, May 13 and 14. The chapter roll included twenty colleges and universities, and this number was increased to twenty-seven through the granting of petitions on the floor of the convention. The policy of the fraternity in regard to expansion, as indicated by the action of the convention and by the trend of the discussion, is to serve as well as possible the cause of classical culture for which the organization stands. It is believed that this can best be done at present by a sympathetic but careful consideration of the merits of each petitioning body, based on the strength of the classical department, the quality and professional activities of its faculty, and the ability of the undergraduate organization to endure as an active influence for classical learning, as well as on the standing of the institution as a whole.

The business sessions were filled with matters vital to the welfare of the organization, and many questions of policy and practice were determined. A slight change in the pin worn as an emblem of Eta Sigma Phi was authorized, so as to represent more closely the symbols. A ritual was presented by Professor Gertrude Smith, of the University of Chicago, and was adopted for use as soon as perfected by her committee. The ritual was used in an initiation ceremony conducted before the convention by Gamma Chapter, at which time Professor R. V. D. Magoffin, of New York University, was received into honorary membership. Professor Victor D. Hill, of Ohio University, a member of Gamma Chapter, devised a complete system of forms for carrying on the business of the fraternity.

On Friday afternoon the members of the convention were entertained at a luncheon on the "Acropolis" of Athens, a height which helps to justify the name of the city. Friday evening Gamma Chapter presented a play entitled "The Comic Tragedy of Socrates' Life," written by Eau Claire Lewis and Mary Brokaw from the facts and traditions preserved in Xenophon, Plato, and Aristophanes. An informal reception concluded the evening's entertainment.

On Saturday afternoon the convention was addressed by Professor R. C. Flickinger, University of Iowa, on "Latin as a Contributor to World Peace"; Professor R. P. Robinson, University of Cincinnati, on "Cassiodorus, the Last of the Romans"; and W. S. Gamertsfelder, Professor of Philosophy, Ohio University, on "Classical Ideas in Philosophical Literature." Lloyd Z. Walton, Grand President, presided at the annual banquet on Saturday evening. There were toasts by Mona Flanders, Alpha Chapter; William Lesh, Theta Chapter; Maurine Morley, Xi Chapter; Clark Kuebler, Beta Chapter; Emilio Cavaleri, Pi Chapter; Aline Abaecherli, Mu Chapter; Andrew Smithberger, Gamma Chapter; and an address, "The Classics as the Vital Element in Education," by Professor R. V. D. Magoffin, New York University.

Officers were installed as follows: Grand President, William Lesh, Indiana University; First Vice-President (Chairman of the Committee on College Expansion), Helen Wilson, Ohio University; Second Vice-President, Maurine Morley, University of Kansas; Recording Secretary, Helen Bachman, University of Cincinnati; Corresponding Secretary, Rosalie Schultz, University of Chicago; Treasurer, Clark Kuebler, Northwestern University; Sergeant-at-Arms, Emilio Cavaleri, Birmingham-Southern College.

The following is the roll of chapters:

Alpha — University of Chicago, Chicago, Illinois.

Beta — Northwestern University, Evanston, Illinois.

Gamma — Ohio University, Athens, Ohio.

Delta — Franklin College, Franklin, Indiana.

Epsilon — University of Iowa, Iowa City, Iowa.

- Zeta — Denison University, Granville, Ohio.
Eta — Florida State College for Women, Tallahassee, Florida.
Theta — Indiana University, Bloomington, Indiana.
Iota — University of Vermont, Burlington, Vermont.
Kappa — Colorado College, Colorado Springs, Colorado.
Lambda — University of Mississippi, University, Mississippi.
Mu — University of Cincinnati, Cincinnati, Ohio.
Nu — Morningside College, Sioux City, Iowa.
Xi — University of Kansas, Lawrence, Kansas.
Omicron — University of Pennsylvania, Philadelphia, Pennsylvania.
Pi — Birmingham-Southern College, Birmingham, Alabama.
Rho — Drake University, Des Moines, Iowa.
Sigma — Miami University, Oxford, Ohio.
Tau — University of Kentucky, Lexington, Kentucky.
Upsilon — Mississippi State College for Women, Columbus, Mississippi.
Phi — University of West Virginia, Morgantown, West Virginia.
Chi — Coe College, Cedar Rapids, Iowa.
Psi — Vanderbilt University, Nashville, Tennessee.
Omega — College of William and Mary, Williamsburg, Virginia.
Alpha Alpha — Winthrop College, Rock Hill, South Carolina.
Alpha Beta — University of Denver, Denver, Colorado.
Alpha Gamma — Southern Methodist University, Dallas, Texas.

Notes

[All contributions in the form of notes for this department should be sent direct to John A. Scott, Northwestern University, Evanston, Ill.]

THE MEANING OF MATTHEW 5:10

The authors of the Revised Version set as their goal the preservation of the readings of the Authorised Version except where change was demanded in order to give the clear meaning of the original Greek. Their first principle as announced in the Introduction was: "1. To introduce as few alterations as possible into the Text of the Authorised Version consistently with faithfulness."

The Authorised Version translates Matthew 5:10: "Blessed are they which are persecuted for righteousness' sake." The Revised Version has instead the words: "Blessed are they that have been persecuted for righteousness' sake."

This change can be due only to the belief that the perfect *οἱ δεδιωγμένοι* cannot faithfully be represented by a present but demands the sign of the perfect, the auxiliary *have*.

In all ages the Greeks made the widest use of the perfect with present meaning, but examples will be given only from writers near the Gospel age. Strabo was of almost the same time, and he lived in Asia not far from the scenes of the Gospels.

Strabo xii. 10: ἄκρα μεγάλη πρὸς τὰς ἄρκτους τεταμένη.

xiii. 1: ἀντιπαρατίθεται ἡ Λέσβος.

xiii. 43: ἡ Δαρδανική ὑποπέπτωκεν Ἰδῇ.

xvi. 26: τὰ πρὸς μεσημβρίαν κεκλιμένα.

Another writer not in Greece proper and not far from the time of Matthew was Diodorus of Sicily, and from him have been selected these two perfectly clear examples: ii. 38. 4: ὁ Ἀράβιος κόλπος ἀνεστόμωται εἰς τὸν ὠκεανόν. v. 41: ἡ Ἀραβία ἡ πρὸς ἀνατολὴν κεκλιμένη.

Nonnus gives this fine example of the use of the perfect to denote a present condition: xii. 145: οὐ τέθνηκε, καὶ εἰ θάνεν, "He is not

dead, even though he died." Nonnus is, of course, considerably later.

There is no doubt that the Authorised Version contains a true translation of the original Greek and, according to the first principle of the revisers, should not have been changed. The change was due to the fact that they confused the Latin and the Greek perfects. When Vergil said *fuit Ilium* he meant that Ilium's days were ended, but Ἰλίου πέφυκε or ἔστηκεν would have meant something quite different.

The early Greek grammarians had the true feeling for the meaning of the perfect when they named the present tense ὁ ἐνεστώς χρόνος, that is, the tense of the thing that having come into being still exists. Exactly similar to this ἐνεστώς is the phrase in Matthew, οἱ δεδιωγμένοι, which does not mean those who having been persecuted are no longer persecuted, but those who are now persecuted.

Anyone who studies with appreciation the tenses of the Greek New Testament will be filled with admiration for the unerring instinct and fine discrimination shown therein by the translators of the King James' Version.

JOHN A. SCOTT

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OBJURGATION IN PLAUTUS

The Roman comedies are rich in imprecations, particularly so Plautus, whose characters invent with zest and relish the most outrageous epithets and pejoratives. Comedy, of course, is a release from life, and the slave can give expression to his thoughts and his accumulated resentments.

You may, for instance, call a man a scoundrel by any other name; and the variety of terms is choice and extensive, like the profusion of French argot. You can, by innuendo, call him *homo trium litterarum*, or plainly and crudely *fur*, or *trifur*, while *furcifer* applied to slaves suggests the degradation of the *furca*. In the *Asinaria* Anthrax calls Congrio, the cook, *trifurcifer*, heaping on insults. *Verbero* hints at lashings, and varied designations for the same rascal are *scelestissimus*, *improbus*, *impuratus*, *cumulatissimus scelerum*, *verberabilissimus*. All phases of life are grist to Plautus' linguistic mill. Call a man *dentifrangibule*, and he will follow Mr. Squeers' pedagogical principles. *Fatuus*, *fungus*, *bardus*, *blennus*, *bucco*,

ebriola persolla are picturesque adornments for your detractors and the victims of your spleen. Mercury calls the wily Sosia *audaciai columen, consutis dolis*, "the height of audacity, with your patchwork of tricks." Hegio has no affection for Tyndarus, and applies to him the terms *sator sartorque scelerum et messor maxume* (*Capt.* iii. 5. 2). This metaphorical figure is frequent in Plautus. Sceledrus, the slave in the *Miles Gloriosus*, is a "fount of iniquity," *scelerum caput*, while Euclio addresses Staphyla as *stimulorum seges* (*Aul.* i. 1. 6). Palaestrio, another slave, calls Lurcio *scelus*, the essence of crime itself. Harken to Cleustrata (*Cas.* ii. 1. 13-15):

Accheruntis pabulum,
flagiti persequen-
tem, stabulum nequitiae.

And then, to crown all, the parasite Peniculus addresses Menaechmus (*Men.* iii. 3. 21):

Quid ais, homo
levior quam pluma, pessume et nequissime,
flagitium hominis, subdole ac minimi preti.

Which is certainly an assault that has not forgotten any of the opponent's weak points.

Vapula is an injunction that only a very guilty and contrite conscience would execute, and certainly *i dierecte* is not a comfortable position, to be extended on the *patibulum*. But, in general, disdain or hostility is displayed by the phrase *abi in malam rem*, or, if your feelings are stirred too violently, you may tell your offender *ut eas in maximam malam crucem*. Here are pleasant greetings: "Fare you well!" "What, I fare well?" "Fare you ill, then, if you like, as far as I am concerned."

LYCO: Bellator, vale.

THERAPONTIGONUS: Quid, valeam?

LYCO: At tu aegrota aetatem, si lubet, per me quidem (*Curc.* iv. 3.21).

Then Therapontigonus laments, "What have I done that this civilian should laugh at me?"

Quid refert me fecisse regibus
ut mi oboedirent, si hic me hodie umbraticus deriserit?

If some impolite remark has been addressed to you, and you cannot for the moment think of an appropriate retort, then the comprehensive term, *vae capiti tuo*, will convey your meaning. Or you may particularize:¹ *pectus, auris, caput teque di perduint* (*Cas.* iii. 5. 19).

¹ I have myself noticed this custom among the Pathans in India.

"Cook the dinner," a slave is ordered, "or get to perdition out of here": *I cenam coque, aut abi in malum cruciatum ab aedibus*. "Well, I'm going to the forum," says Cleomachus. "You can go somewhere else," retorts Chrysalus.

CLEOMACHUS: Abeo ad forum igitur.

CHRYSALUS: Vel hercle in malam crucem.

To call a man a fool may seem the extreme epithet for folly, but Alcmena says to Jupiter, *nisi sis stultior stultissimo* (*Amphit.* iii. 2. 26). And in the *Curculio* (iv. 3. 19) a character is addressed as having been more foolish than a fool — an example of tautology in which the comedies abound — *stultior stulto fuisti*. In the *Bacchides* (i. 2. 15) Pistoclerus says to Lydus, *stultior es barbaro poticio*. Or you may imply the foolishness of the speaker in a phrase like *maximas nugas agis*, "you're talking sheer nonsense," or *hariolare*, "you're raving," or the exclamatory *gerrae*!

Threats too have much significance. Libanus the slave says to old Demaenetus (*Asin.* i. 1. 5.), "I warn you, if you don't tell me the truth, your wife will be a widow," *ita ted obtestor . . . ut tibi superstes uxor aetatem siet*. In the *Aulularia* Euclio threatens Staphyla, "I'll gouge out your eyes and make you acquainted with the cross":

Oculos hercle ego istos, improba, ecfodiam tibi . . .

Continuo hercle ego te dedam discipulam cruci.

Ego te implebo flagris, menaces a slave; while a popular threat is, *ego te faciam miserrimus mortalis uti sis*.

It is the interchange of rough talk, the give and take of banter, and often of something vilifying. Every slave has his day, and Plautus gives his slaves liberal spells of freedom. And the fact that they are ordinarily in chains, or laboring under the *furca*, or doing penance in the *ergastulum*, spices their speech, and their agonies are compensated by a release of repressed invective that testifies to Plautus' acquaintance with the essence of colloquialism. Possibly such objurgations are merely the stored-up expressions of Plautus' own emotional reactions in those days when he labored, not "eyeless, in Gaza," but "at the mill, with slaves."

Argyrippus, like Catullus and Horace on somewhat similar occasions, stands lamenting at his love's dwelling, a *lena's* house. "I'll call the police," he threatens the *lena* (*Asin.* i. 2. 5):

Ibi ego ad triviros vostraque ibi nomina

faxo erunt, capiti te perdam ego et filiam,

perlecebrae, permites, adulescentium exitium.

Here is a characteristic interchange of scurrility between two slaves, recalling the outspokenness of Villon's Testament:

LEONIDA: Gymnasium flagri, salveto.

LIBANUS: Quid agis, custos carceris?

LEONIDA: O catenarum colone.

LIBANUS: O virgarum lascivia (*Asin.* ii. 2. 23).

And as a Parthian hit Leonida throws at Libanus *cinaede calamistrate*, "you shameless sheik."

The negation of a husband's qualifications are well indicated by the parasite in the same play, who declares of Artemona's husband:

At nunc dehinc scito illum ante omnis minimi mortalem preti,
madidum, nihili, incontinentem, atque osorem uxoris suae.

And when Artemona meets Demaenetus face to face, she corroborates the description:

Immo es, ne nega, omnium pol nequissimus.

Man, it seems, has always felt that scurrility should be repaid in the same bluff coinage, that the *argumentum ad hominem* is of utility as much as the *argumentum ad baculum*, and that the *tu quoque* style of disputation is, if not Socratic, at least effective in dealing with one's fellow men, fallible and emotional as they are.

HARRY E. WEDECK

BROOKLYN, NEW YORK

MISCELLANEA HOMERICA, III

The tritotrochaic hexameter is divided by the caesura into two unequal parts, and it has come as a surprise to me — though doubtless it has been observed before — that these two parts can be, with slight alteration, made not only equal but perfectly symmetrical. If we drop the *syllaba anceps* at the end, where the voice falls in reciting the line, or if, keeping it, we prefix the anacrusis with which some think the first of the two elements from which the hexameter was constructed formerly began, we get a line of the form, choriambus — third paeon — second paeon (third paeon reversed) — choriambus:

— u — | u — u | | u — u | — u —, or
u | — u — | u — u | | u — u | — u — | u

There are, I believe, only six such lines in Homer consisting of just four words. As an instance:

Z 204: μαρνάμενον Σολύμοισι κατέκτανε κυδαλίμοισι.

The others are Π 865, κ 88, ο 41=π 329, and ω 198. In these we have the perfection of rhythm. To borrow from Homer himself:

μη τεχνησάμενος μηδ' ἄλλο τι τεχνήσαιτο
ὅς τάδε κάλ' ἐξάμετρα² ἔη ἐγκάτθετο τέχνη.

There are a number of other such four-word lines with a molossus instead of the choriambus, initial or final, or both, as:

A 189: στήθεσσι λασίοισι διάνδιχα μερμήριζεν.

When we go on to instances in which instead of one word there is a *Wortcomplex* or "syntactical unit," the list is greatly enlarged. The deviation from the perfect pattern may be slight, as in

ρ 542: σμερδαλέον κονάβησε' γέλασσε δὲ Πηνελόπεια, or
Z 401: Ἐκτορίδην ἀγαπητόν, ἀλίγκιον ἀστέρι καλῶ,

but the number of words may be much increased, the frame of the verse remaining the same, as in

I 534: Χωσαμένη ὃ οἱ οὔ τι θαλύσια γουνῶ ἄλωῃς, or
π 470: ἄλλο δέ τοι τό γε οἶδα τὸ γὰρ ἴδον ὀφθαλμοῖσιν.

Some formulas take the form, as the familiar lines beginning ὦδε δέ οἱ φρονέοντι . . ., χειρὶ τέ μιν κᾶτέρεξε . . ., Ἦὼς μὲν κροκόπεπλος . . ., and lists of names, as

M 140: Ἀσιάδην τ' Ἀδάμαντα Θόωνά τε Οἰνόμαόν τε

(cf. P 218), and lines composed wholly, or nearly so, of vocatives in the opening of an address, as:

N 249: Μηριόνη, Μόλον νιέ, πόδας ταχύ, φίλταθ' ἑταίρων,
θ 335: Ἐρμεία, Διὸς νιέ, διάκτορε, δῶτορ ἑάων.

Cf. O 128 and P 12=δ 156.

Lines of the kind are plentiful. In the *Iliad* they are 1 in a little over 14, in the *Odyssey*, 1 in a little under 15. For Hesiod the figures are not very different — *Theogony*, about 1 in 15 (more in the earlier part, fewer in the latter), *Erga*, about 1 in 20, *Aspis*, about 1 in 16. In later epic there is a change — for the first book of the *Argonautica*,

² For this terrible 3rd paeon I can only say with the old epigram, οὐ γὰρ πως ἦν τοῦνομ' ἐφαρμόζειν ἐξάμετρον.

about 1 in 10, for that of the *Posthomericæ*, about 1 in $7\frac{1}{2}$. The figures are on a rough count, and enumerators would differ in their division of lines and in regard to the resolution of diphthongs, but the numbers no doubt reflect approximately the varying practice of the authors named.³

The number of such lines will be the less surprising when one observes how many little phrases and epithets and other words take the form of the 2nd or 3rd pæon — θέμις ἐστί, κατὰ χθόνα, ἀμύμονα, τανύπεπλος, διάκτορος, Μενέλαος, Γερίνιος, etc., etc.

The choriambus-word is mostly found early in the verse, that is with the 1st or 2nd ictus syllable as its initial syllable. In each of these the number of occurrences is about the same as in the other three places together, even including the choriambus extended by the *syllaba anceps*, which is not often a separate word — as a fact about thrice in 200 lines.

The third-pæon-word is most frequent after the 2nd ictus. In A and α there are 196 instances. After the 5th there are 133, after the 4th, 79, after the 1st, only 7. It cannot come after the 3rd, as that would give a 4th trochee. The second-pæon-word can occur only after the 1st trochee, where it is rare — only 4 instances in A and α — and after the 3rd, where the occurrences number 241.

I have failed to discover for the penthemimeral line any such symmetrical division as that suggested above for the tritotrochaic.

Did the fact that the anacrusis might have the effect of converting a dactylic line into six amphibrachs tend to its rejection? The monotony would be intolerable.

Was the division into four κῶλα perchance the proper standard way of reciting a hexameter or singing it to a musical accompaniment? It seems to me that if due attention is paid to leaners and syntactical units, Homer's verses, with very few exceptions, can and ought to be read as τετράκωλοι. Of course there is infinite variety in the length of the κῶλον. It may be a monosyllable, it may consist of two feet.

A. SHEWAN

ST. ANDREWS, SCOTLAND

³ For statistics of all *versus* τετράκωλοι reference must be made to Professor Bassett's exhaustive paper in *C. P.*, XIV, 216 ff.

Current Events

[Edited by Clarence W. Gleason, Roxbury Latin School, Boston, Mass., for territory covered by the Associations of New England and the Atlantic States; Daniel W. Lothman, East High School, Cleveland, Ohio, for the Middle States east of the Mississippi River; George Howe, the University of North Carolina, Chapel Hill, North Carolina, for the Southeastern States; Walter Miller, the University of Missouri, Columbia, Mo., for the Southwestern States; and Franklin H. Potter, the University of Iowa, Iowa City, Iowa, for the territory of the Association west of the Mississippi, exclusive of Louisiana and Texas. News from the Pacific Coast may be sent to Miss Julianne A. Roller, Franklin High School, Portland, Ore., and to Mr. Walter A. Edwards, Los Angeles High School, Los Angeles, Cal. This department will present everything that is properly news — but considerations of space compel the editors to ask that items be made as brief as possible.]

Ave Atque Vale!

The Horace of American poesy has prematurely passed away. His going leaves the world a colder and duller place, but must add immeasurable warmth and gayety to the Elysian Fields, where he has found his welcome in the company of Eugene Field, B. L. T., Martial, Anacreon, Charles Lamb, and other kindred spirits. Keith Preston was not yet forty-three years of age when he left us, but he had already won for himself a secure place in American letters.

I first became acquainted with him at the University of Chicago, where he received the doctor's degree in 1914; and later we were colleagues for ten years on the classical staff of Northwestern University. As his writing encroached more and more upon his scholarly career, he regretfully relinquished even a slight contact with the teaching which he loved.

It will come as a surprise to many that he was not conscious of his poetical powers until well along in his twenties, and some of us well remember that day when his first poem, signed "Pan," appeared in "The Line o' Type or Two" of the *Chicago Tribune*. From that time on, the quality of the column seemed to rise or fall according as it did or did not contain lines from the same hand. Soon he had a column of his own, "The Periscope," on the weekly literary page of the *Chicago Daily News*, and afterwards also a daily column called "Hit or Miss." Last year he was advanced to literary editorship, but continued to conduct these two departments. As a columnist, he

stood head and shoulders above his rivals. For one thing, he had received, what few newspaper men attain to, a long and arduous academic training. His scholarship, however, ever blossomed forth in apt allusion, and never appeared as pedantry. In the second place, I doubt whether any poet has ever lived who could compose in any verse-form or reproduce any literary style with a pen at the same time so facile and so felicitous. Unlike those of Horace, his poems were finished productions at the moment of birth and did not require long years of filing.

On the personal side, Keith Preston had a high sense of honor and courage. As a friend he was loyal and warm-hearted beyond compare, and generous almost to a fault. With it all, his innate modesty never permitted the slightest note of self-importance to obtrude itself either in public or among his friends. His home life with "Panetta," who had been a fellow student in classics at the University of Chicago, was ideal. Her scholarship and sense of humor often reinforced the wit and rapierlike thrust of his work.

His writings consist of his doctor's dissertation, *Studies in the Diction of the Sermo Amatorius of the Latin Comedy* (1916), and three volumes reassembled from the gems of his newspaper work: *Types of Pan* (1919), *Splinters* (1921), and *Top o' the Column* (1925).

ROY C. FLICKINGER

STATE UNIVERSITY OF IOWA

Ter-octo-centenary of the Persians of Aeschylus

Aeschylus' *Suppliants* is commonly regarded among scholars as the oldest extant Greek play, but unfortunately the exact date of its *première* (about 490 B.C.) cannot be determined. Accordingly, the *Persians* of Aeschylus, which was performed at the City Dionysia of 472 B.C. is the oldest datable tragedy extant, and the 2400th anniversary of its first performance will fall in March, 1928. I venture to suggest to my colleagues in the classical departments of our American colleges and universities that this occasion be observed by rendition of the *Persians* or by other suitable means.

I am one of those who believe in celebrating anniversaries of all kinds, and I think that classical teachers should be especially alert in this matter. Not only are such observances valuable for their own sakes, but they exert a psychological influence upon our students and reveal to the campus community and the general public outside that

the ancient Greeks and Romans did and said things which are still well worth the attention of the people of today.

The *Persians* is only the first of a long series of literary and dramatic anniversaries which will soon be falling due, such as Aeschylus' *Septem* in 1933, and Oresteian trilogy in 1942, followed by plays by Sophocles, Euripides, and Aristophanes. It is true that the quater-millennial celebrations of these events a century from now will be more impressive, but we can only do what we can and suffer the third generation from now to rise to their greater opportunity.

We stand about as far from the World War to-day as the Athenians of 472 B.C. stood from the third Persian invasion of Greece. If we remember that the Greeks were fond of employing the outstanding events of their semi-historical mythology to symbolize present achievements which Nemesis forbade them to glorify too directly or realistically, and how, for example, they used the semi-mythical combats at Troy or with the Amazons or between the gods and the giants to typify their own contests against the Persians and, later, against the Galatians, it might seem appropriate to some to combine with the more strictly germane details of this anniversary some features, suggested and symbolized by it, which would be appropriate to the events of twentieth century America.

ROY C. FLICKINGER

STATE UNIVERSITY OF IOWA

A New Museum in Rome

The celebration of the Birthday of Rome can hardly fail to give a thrill to any classical scholar who has the good fortune to be in Rome on the twenty-first of April, and this year the occasion was full of interesting events. Of the various inaugurations which took place on that day one which is of special importance to the teacher of Latin was the opening of the new *Museum of the Roman Empire*. The object of this, as the name implies, is to illustrate the manifold life of the Roman Empire, and give visible, as well as convincing, evidence of how completely *Roman* all parts of the Empire became. Everyone who saw in 1911 the exhibition from many provinces of the Empire, which was held in the *Thermae* of Diocletian, must have wished that such an exhibition might be permanent, and in this new museum that wish is now being realized. It is, moreover, an exhibition to which additions will be made every year.

The arrangement, under the direction of Professor Giglioli, is unique, for the museum building is the old convent of Sant'Ambrogio, and as there are twenty-nine rooms, each province, or region, has a room to itself. In all of these, besides a few originals, there are casts and models in plaster, photographs, and plans. We may see, for instance, the "School Scene" and the "Rent Day" reliefs, now in the Museum at Trèves, and the Wine Boat on the Moselle. In the Pannonia room one tomb relief with portraits of a man and two women is of special interest for the costumes. The man, having become a Roman citizen, wears the Roman toga, but the conservative women still retain their native dress.

The model of the vast palace of Diocletian at Spalato, within which the modern town lies, gives a clearer idea of its extent and its magnificence than any picture could do; and there are also excellent models of some of the impressive Roman buildings in North Africa, and of various others. In each room, too, a map of the Empire is a convenience, and in many rooms the plans and photographs of excavations now going on add to the interest.

It is not the intention of the writer to give any real description of the Museum in this note, but simply to call attention to the fact of its existence, for every member of the Classical Association who comes to Rome will be interested to see it. Since it is so recent, no mention of it will be found in guide books, and not all taxi drivers will know where it is. It is, however, easy of access on the Via Sant'Ambrogio near the Portico of Octavia.

In this Museum one may travel in imagination from Britain to Syria, from Africa to France, from Spain to Dalmatia, to every part of the world, in short, which was once part of the Roman Empire, and will realize, as never before perhaps, that to really see Rome it is necessary not only to go to Rome, but also to go far away from Rome.

ADELINE BELLE HAWES

ROME

American Classical League

The League held two meetings during the summer. The meeting in New York, on June 25, was the seventh annual business meeting. In addition, the following papers were read: "Latin in the Junior High School," W. L. Carr, University of Michigan; "The Classical Invasion of English Literature," H. A. Watt, Professor of English,

Washington Square College, New York University; "The Classical Awakening," A. L. Bondurant, University of Mississippi; "The Classics and Pure Science," Arthur E. Hill, Professor of Chemistry, New York University; "The Classics and the Engineer," Charles J. Tilden, Professor of Engineering Mechanics, Sheffield Scientific School, Yale University.

At the meeting in Seattle, July 6 and 7, the following papers were read: "The Service Bureau for Classical Teachers," the report of the Director, Frances E. Sabin, read by Lela M. Hendricks, Spokane; "Effect of the Investigation Report on Classical Teaching," Gretchen Kyne, Crockett, California; "Evaluation of Some Modern Novels," Frederic S. Dunn, University of Oregon; "Advantages to Teachers from Travel in Mediterranean Lands," Thomas K. Sidey, University of Washington; "The Classical Center, Los Angeles City Schools," Superintendent Susan M. Dorsey, Los Angeles; "Significance of Recent Changes in Latin Requirements of the College Entrance Examination Board," Elizabeth McJ. Tyng, Palo Alto, California; "A New Latin Program for the Junior High School," Claire Thursby, Oakland, California; "Why Study Latin and Greek?" Josephine Corliss Preston, Washington State Superintendent of Public Schools.

The Southern Section

The Sixth Annual Meeting of the Southern Section of the Classical Association of the Middle West and South was held at Lexington, Virginia, April 28-30, 1927, in the historic Lee Memorial Chapel of Washington and Lee University. The seventeen papers presented at the four regular meetings produced interesting discussions. Dean Gordon J. Laing, the invited guest of the Association, addressed the student body of Washington and Lee University at the noon convocation hour on the theme, "Literature and Leisure," and spoke before the members of the Association and the faculty of the University in the evening on "The Humanities and the Trend of Education." The Association also had the privilege of hearing the officers of the American Classical League, Dr. R. V. D. Magoffin and Dr. R. H. Tanner, tell of the work the League has done in the past and of its plans for the future.

The members of the Association brought away pleasant memories of the generous hospitality of Washington and Lee University, which provided excursions to Natural Bridge and Goshen Pass and also

made possible the hour of fellowship at the dinner given at the Robert E. Lee Hotel on Friday evening.

The program was substantially the one printed in the April JOURNAL, but with the omission of two papers, and the addition of "A Roman Story," by R. B. Steele, of Vanderbilt University.

The following officers were elected for the ensuing year: President, E. L. Green, University of South Carolina; Vice-President, Miss E. Marion Smith, Hollins College; Secretary-Treasurer, Herbert C. Lipscomb, Randolph-Macon Woman's College.

HERBERT C. LIPSCOMB, *Secretary*

Classical Association of the Pacific States, Southern Section

Pomona College and Claremont High School were the hosts at the regular spring meeting of the Classical Association of the Pacific States, Southern Section, held at Claremont, California, April 30. A delightful hour was spent at Claremont Inn around the luncheon table, after which the members gathered in beautiful Bridges Hall for the formal program. Professor H. E. Robbins, of Pomona College, gave the welcoming address. Professor Geo. S. Burgess, of Pomona College, explained the plan for the creation of a federation of colleges in Claremont. Dr. Walter A. Edwards, of the Los Angeles High School, then read a paper on "The Content of the High School Latin Course." He contended for the elimination of unnecessary difficulties in the traditional course, and insisted upon an abundance of easy "made" Latin for the first three semesters and a simplified Caesar for the fourth. In the discussion which followed these views seemed to be generally approved, but a difference of opinion developed as to which orations of Cicero should be included. Professor A. P. McKinlay, of the University of California at Los Angeles, argued for the omission of the whole Catilinarian group, proposing to substitute for them selections from other orations, preferably the narrative portions. Miss Josephine Abel, of the Classical Center, Los Angeles, protested vehemently against this summary extinction of the Catiline of tradition.

Officers for the ensuing year were elected as follows: President, Professor Hugh S. Lowther, Occidental College; Vice-President, Miss Welcome Tilroe, University of Southern California; Secretary, Miss Isabel Stevens, Glendale High School; Executive Committee, Mrs. Elizabeth De Kruif, Sentous Junior High School, Miss Mary

Louise Atsatt, Orton School for Girls, Los Angeles, Miss Ruth Nichols, Covina High School, Miss Martha Ward, Venice High School. Miss Anne E. Edwards, Hollywood High School, was elected Vice-President for this section of the Association of the Pacific States. Of this list Dr. Lowther and Miss Stevens are present incumbents and were re-elected to their present positions.

Mississippi Classical Association

This Association has had nineteen years of life, and held its annual meeting at Jackson on April 28 and 29. On the afternoon of April 28, the President of the Association, Miss Stokes, gave *Dido, The Phoenician Queen*. The various parts were taken by her students, members of the senior Latin class in the Jackson High School.

There were about one hundred classical teachers in attendance at the meeting. Latin songs were given by students in the Latin classes from the Jackson High School. A number of interesting papers were presented. A former student in the American School of Classical Studies in Rome, Miss Martin, of Natchez, brought an inspiring account of her summer at Rome. Principal Roberts, of Jackson, using a number of students, demonstrated his plan for teaching Latin pronunciation. In addition, there were presented methods for teaching Latin in the junior high school.

The importance of a state Latin tournament was discussed, and the trophy cup to be offered under the direction of the Latin Department of the University explained.

The officers for the following year are: President, Clara E. Stokes, Jackson; Vice-President, Superintendent J. C. Windham, Cleveland; Secretary-Treasurer, Lois Jones, Meridian.

The Classical Club of Columbia, Missouri

The Classical Club of Columbia, Missouri, is made up of teachers and students of the University of Missouri, Stephens Junior College, and Christian Junior College, located at that place, and others of the city who have an interest in the classics.

The club has now closed its tenth year of activity. Meetings are held once each month. Papers and reports are presented; but the chief business of the club is the reading of some piece of Latin or Greek literature that would not naturally fall within the regular course of the undergraduates. The club has this year read Cicero's *De Officiis*.

The only regular officer of the club is the secretary-treasurer. This office was held this past year and will be held next year by Professor Emma Cauthorn, of the University of Missouri.

The Latin Club of Ohio Wesleyan University

The Latin Club of Ohio Wesleyan University has completed another very successful year. The first major event of the fall was the performance of the prep show in Latin, which took this year the form of a new Latin play written by Professor Robinson and entitled *Augustine*. The play was a dramatic representation of the career of St. Augustine from the time that he was a youth at Carthage until the close of his life as bishop of Hippo. The play was well received and the acting easy and finished. The eighth annual performance of the *Christus Triumphator*, the Easter morality play, was given this year at the Presbyterian church in the city as one of the regular services of Holy Week, in response to an official request from the Session of the church. The activities of the year closed with an elaborate Roman banquet at which the guests of honor were President and Mrs. John W. Hoffman of the University, who like the rest of the party were attired in Roman costume.

Presentations of Classical Plays

California Institute of Technology, Pasadena. — Aristophanes' *Plutus*, in translation. Presented by the members of Pi Kappa Delta, November 30 and December 1.

Colorado College. — Sophocles' *Electra*, in Jebb's translation. Presented by the Colorado College Classical Club and Eta Sigma Phi, May 28 and June 11.

Warrensburg State Teachers College, Missouri. — Plautus' *Menaechmi*. Presented by the students of the Latin department, April 1.

Fellowships in the School at Athens

In the recent competition for fellowships in the American School of Classical Studies at Athens there were nine competitors. The following appointments for 1927-1928 have been made:

Fellow of the School, Eunice Burr Stebbins, A. B. Smith College, 1916; A. M. Johns Hopkins University, 1926. Miss Stebbins has done graduate work at Columbia University and at the American Academy in Rome. At present she is a graduate student at Johns Hopkins University and is a candidate for the Ph.D. degree this year.

Fellow of the Institute, Jotham Johnson, A.B. Princeton, 1926, and at present a student in the School at Athens. Fellow in the Language, Literature, and History of the Ancient Greeks, Sherman LeRoy Wallace, B.A. University of Wisconsin, 1924; M.A. Princeton, 1926. Mr. Wallace is now a graduate student at Princeton.

Give Greek a Chance

Until this fall Jamaica High School of New York City had had no pupils studying Greek since 1919. Last June, however, two beginning sections were organized, with a total of almost fifty pupils, to take this subject in September.

Once it became known that the language might be offered, the demand was almost spontaneous, and many pupils had to be discouraged because their records did not justify their admission. Every candidate was required to secure definite permission from his parents, and many of these letters were most enthusiastic. This is perhaps one of the largest beginning Greek classes in the country.

Hints for Teachers

[Edited by Victor D. Hill, Ohio University, Athens, Ohio. It is the aim of this department to furnish teachers of high-school Latin with material which will be of direct and immediate help in the classroom. Teachers are requested to send to the editor of the department short paragraphs dealing with matters of content, teaching devices, methods, and materials which they have found helpful. Questions regarding teaching problems are also invited. Replies to these will be published in this department if they seem to be of general interest; otherwise they will, so far as possible, be answered by mail. It will, in general, be the policy of this department to publish all such contributions as seem of value and general interest.]

Supervised Study in Latin

This account comes from Miss Alicia B. Somers, Englewood High School, Englewood, New Jersey, and formerly of Sherrill High School, Sherrill, New York. It is very gratifying when so many school systems are using supervised study of one sort or another to have a plan which may be used with success. Many teachers may feel it necessary to be on their guard as to the amount of written translation recommended, but that is not an essential question in Miss Somers' plan.

To every sincere teacher of Latin it is obvious that something must be done about the alarming and challenging drop in enrollment between first and third, or first and fourth year Latin. That "something" gradually seems to be resolving itself into two things: first, a more careful and enthusiastic introduction to Latin I, and second, more aid along the road throughout the whole course.

In the first three or four days of Latin I enough enthusiasm can be stirred up to carry pupils a long way along the course, by explaining in an enthusiastic way the immediate and ultimate aims of Latin which can be understood by the class. These aims are well set forth in most state syllabuses. If a more detailed discussion of them is desired, it can be found in Part I of the *Report of The Classical Investigation*. (This may be obtained without cost from Professor R. V. D. Magoffin, New York University, New York City.) The objection will have to be combatted that Latin is not of such immediate value as some commercial or technical subjects. This can be done best, I have found, by explaining that one does not hope to spend all of his life in earning money, but should prepare himself to enjoy leisure, either voluntary through prosperity, or enforced through age or accident; and that every person needs a connecting link between past and present, a solace in adversity, a balance in prosperity, in short a standard for thought and action at all times.

Enthusiasm thus stirred up is well preserved by the supervised study system

which has been in use in Sherrill High School, of Sherrill, New York, for about five years. The morning session starts at 8:30, consists of five forty-minute periods—four of which are recitations, and one of which is a supervised study period—and ends at 12:00. At 1:15 the afternoon session begins, having three supervised study periods of forty minutes each, and closes at 3:15. Assembly is usually held once a week, but more often if necessary. On the day when it is held the session is extended to 3:45. As most pupils carry four subjects, this day allows for a supervised study period in each subject. If through failure or for some other reason he carries more than four subjects he reports for study in those subjects in which he is doing the poorest work. This may necessitate his studying with some class other than his own. Gymnasium and chorus are usually placed in a period left vacant by some subject occurring less than five times a week. If extra time is needed for laboratory periods, it is taken from the subject in which the pupil is doing his best work.

In the supervised study period each department, sometimes each teacher, is left to decide the method best suited to that particular subject. Only one thing is fixed, and that is that the recitation must precede the study, otherwise all scholarly methods of study, all habits of concentration, are lost in the mad rush to finish the subject in forty minutes. Later in the year the quicker pupils can finish the required work in forty minutes.

The Latin department has always found it best to have the Latin I class remain to study in the period following the class recitation, for then no time is lost through leaving and returning and interrupting closely connected work. At the beginning of the double period tomorrow's assignment is made, together with any necessary explanations. Then today's recitation is held. As soon as each pupil finishes today's work, he is at liberty to start tomorrow's. When he has this sufficiently learned, he comes to the teacher's desk to recite the vocabulary and any rules that have been assigned. Then he returns to his seat to write out the sentences based on the rules already recited. Often, to be sure that he knows the assignment, he recites quietly to some other pupil before he comes to my desk. This I favor, personally, because I have always conducted my supervised study period in Latin I informally, for I feel that after a strenuous recitation such young pupils need some relaxation. Therefore I permit two pupils to work together on vocabulary and rules. When the pupil has finished tomorrow's work and handed in his sentences, he may work on any other subject. This is an incentive to speed, as is the fact that everyone must recite tomorrow's assignment to the teacher sometime today, if not in the supervised period, then after school. Later on, when vocabulary and rules become complicated, I excuse from reciting to me during the supervised study period all pupils who have an average of above ninety. This is the greatest incentive that can be offered, as results have proved. The gain for the pupils, even the slowest, in speed, concentration, pronunciation, and the self-confidence that comes from knowing when one really knows a thing, is so obvious, and the removal of the dread of Latin is so gratifying, that a teacher gladly gives the extra effort demanded by the supervised study method.

When the Caesar class returns for supervised study, each pupil writes out

his translation or prose. Thus the teacher can see just where the difficulty is and give aid as it is needed. This slight help prevents the discouragement that often comes otherwise before the pupil gets the "feel" of the Latin sentence. Later on in the year the pupil works more independently, as the teacher gives aid only when asked, although the pupil may be required to finish his translation in writing and hand it in if his work is unsatisfactory. The first part of the year the same procedure is followed in Latin III and IV, but later on written translation is not demanded except from pupils with low marks. However, the great majority still prefer to write the translation because of the aid it furnishes to memory. It is interesting to notice how much more quickly a student makes the transition from Caesar to Cicero and again from Cicero to Vergil under the supervised system than under his own guidance.

By their own statement, the method of supervised study has aided many who have no adequate opportunity for home study. It does away with reliance on illegal aids, whether from a friend or a "trot." But most encouraging of all, it has reduced the mortality in Latin, for under this system about fifty per cent of the Latin I pupils elect Vergil in their senior year.

To do away entirely with any too great dependence that may result from the supervised study system, Sherrill High School has instituted "Senior Privileges" for the second semester of senior year. By this system each senior who has a grade of seventy-five in each subject need report at school only for recitations and assembly. Thus the arrangement of his study and recreation is entirely in the student's hands. This system in conjunction with the supervised study system has worked well from the pupils' viewpoint and from results obtained after admission to college.

Syllabification

Contributed by John F. Gummere, The William Penn Charter School, Philadelphia.

The majority of first-year books are careful to present a complete discussion of syllabification. This is in marked contrast to their treatment of pronunciation. However, "rules" for both pronunciation and syllabification are often put in an "Introduction" where they may conveniently be ignored.

Syllabification is easy to teach and is vital to correct pronunciation. An acquaintance who teaches elementary Latin told me that he often had trouble with pupils who over emphasized terminations in learning declensions, with the result that, even though they could be made to place the accent upon the proper syllable, they pronounced the endings as separate syllables. Thus he often heard *amic-us*, *amic-i*, *amic-o*, . . . *amic-orum*, etc. He was not sure that he had even convinced his class that this kind of pronunciation was wrong. As soon as he taught syllabification the trouble with pronunciation was not only obvious, it was obviated. Determination of the quantity of syllables is to be gained only by a knowledge of syllabification, and involves only one difficult point, namely, that a stop plus a liquid (e.g., *tr*, *cr*, *pl*, *tl*, etc.) do not "make position"—that is, when between vowels or diphthongs they are not divided as are other pairs of consonants, the first of the pair going with the preceding

vowel or diphthong and the second with the following. When an instance of division of a stop plus a liquid does occur in poetry it can readily be understood as an instance of "poetic license" following the analogy of other pairs of consonants.

A pupil ought to know the difference between a long and a short syllable just as he knows the difference between a long and a short vowel. Thus, a syllable is long:

1. If it contains a long vowel.
2. If it contains a diphthong.
3. If it ends in a consonant (*i.e.* if it is a closed syllable).

A simple knowledge of the difference between open and closed syllables will often make up for a deficiency in knowledge of the quantity of vowels in scansion. A lack of knowledge of syllabification prevents any real understanding of scansion. Pupils have frequently come to my notice who have never even heard of syllabification and yet have been "taught" scansion.

A few of the consequences of an understanding of syllabification are exemplified by the following: The letter *x* is called a "double consonant" (like *z*). Pupils should understand that it stands for *c* plus *s*. Then if *duxit* be written *duc-sit* (and this is what it really is), the proper place for the syllabic division will be seen to be between the *c* and the *s*, or, if *cs* be written *x*, the division is through the middle of the *x*. This provides a very simple explanation of the fact that the first syllable of *duxit* is closed. (Of course, it is long anyhow because it contains a long vowel.) In *maximus*, for instance, the first syllable is long because it is closed. Perhaps if some authors had understood syllabification they would not have marked the *a* long in *maior*, where the *i* is a double consonant. The syllabic division cuts the *i* in half, thus making the first syllable long. A well-known elementary textbook marks the *e* of *Tarpeia* long, falling into a similar error.

A use to which a knowledge of syllabification has not yet been put, as far as I know, is in determining i-stems of the third declension. I think that a large percentage of pupils are never sure of themselves in determining i-stems because of the awkward rules which the books give. The following classes of nouns are i-stems:

1. Parisyllables.
2. Closed penults in the Genitive singular.

By parisyllables are meant nouns which have the same number of syllables in the Genitive singular as in the Nominative singular. To those who object to the term "parisyllable" I argue that, first, its derivation is easy to show, thus clarifying its meaning, and, second, there is no satisfactory substitute. (Compare "not increasing in the Genitive.") Examples are *mare*, *maris*, *civis*, *civis*. Exceptions are *frater*, *mater*, *pater*. Examination of words like *co-hor-tis*, *ur-bis*, *pa-tris* will reveal the fact that those with a closed penult are i-stems. The others are not.

Such words as *animal*, *vectigal*, *calcar*, are not accounted for by these mechanical rules. They were originally parisyllabic, but as we are concerned with workable rules these three words will have to be added. (No set of

mechanical rules can possibly take into account the numerous exceptions. As we know, the Romans themselves often did not make hard and fast distinctions.) Of course, "Neuters in *-al* and *-ar* are *i*-stems," covers these, although there are only a very few such words in Latin. Gradenwitz, *Laterculi Vocum Latinarum*, lists about half a dozen nouns in *-al* and a few more in *-ar*, nearly all of them of rare occurrence.

I suggest to teachers who have never taught syllabification that they try it fairly. They will find it easier to teach than they expect, and very useful.

Games for Latin Clubs — An Equation Game

Miss Marion A. Dean, Bennington High School, Bennington, Vermont, sent this one. There are requests for ideas for Latin Club programs which do not require too much time for preparation.

Material very much like that commonly used for Latin charades may be organized so as not to be without educational value and used on paper in a form to be called an "Equation Game." The equation will be complete except for the answer, and there will be perhaps a dozen mimeographed together for one occasion. For example, a feline plus the fifteenth letter of the alphabet equals Cato. At any one time the game may include in its answers only mythological characters or those mentioned in Caesar, Cicero, or the *Aeneid*, or characters in Roman religion, or persons well known in ancient history. (The one sent with the description has for its answers Caesar, Sulla, Cinna, Marius, Pompey, Catiline, Marcus Antonius, Vergil, Homer, Hannibal, Cato, and Nero.) The pupils like it for the social part of their program, and it helps to increase their familiarity with the characters whose names are used.

Book Reviews

Martial and the Modern Epigram. By PAUL NIXON. New York: Longmans, Green and Co., 1927. Pp. vii + 208. \$2.00.

Martial and the English Epigram from Sir Thomas Wyatt to Ben Jonson. By T. K. WHIPPLE. Berkeley, California: University of California Press, 1925. (University of California Publications in Modern Philology, Vol. 10, No. 4, pp. 279-414.) \$1.75.

Robert Louis Stevenson, in a letter to J. A. Symonds, writes: "I cannot conceive a person who does not love his Martial." Mark Twain somewhere observes that there are but thirteen jokes in the world, that Aristophanes and Martial had twelve of them, and that modesty prevented him from mentioning the author of the thirteenth. Hillaire Belloc, in a recent number of the *London Mercury*, composes four lines "On Chelsea":

I am assured by Dauber's wife
That Dauber's always true to life.
I think his wife would far prefer
That Dauber should be true to her.

All these testify, directly or indirectly, to the permanence of Martial's influence and fame in the 19th and 20th centuries, although it was in the two preceding centuries more especially that the modern epigram flourished as a favored literary *genre* and that Martial's stamp on it was more frequently evident.

Dean Nixon's little book, one of the best thus far in the series "Our Debt to Greece and Rome," reveals briefly but convincingly the debt which many poets in many lands owe to Martial, in epigram and satire and other forms as well. There are six chapters (the last a brief conclusion), notes, a select bibliography, and an index of the epigrams of Martial cited in the body of the book. This index (like that in Harrington's *Catullus*) is a useful tool for the teachers who are likely to make most frequent use of the book; and it is to be hoped that the general editors and publishers will see fit to extend the principle of including indexes to forthcoming volumes of this series.

The first chapter undertakes the difficult task of defining the verse epigram as definitely as possible. It does not, however, sacrifice truth to the desire for absolute brevity. It discusses epigrams both with and without the final point; and while acknowledging Martial's responsibility for the subsequent vogue of the "short poem ending with a playful or vicious thrust at somebody or something" (page 4), it rightly emphasizes the fact that Martial is not limited to this type alone. The tender lines on the little slave girl Erotion (v. 34) and the friendly poem addressed to Julius Martialis (x. 47), often translated and echoed, show a wider range. In the second chapter Martial's life and character are treated with sympathetic candor. Dean Nixon does "love his Martial." The poet "had no exalted, and remote, ideals of altruism and self-sacrifice, but judged by ordinary human practice, he was sane, well-balanced, tolerant, and uncommonly free from the petty meannesses which ravage the higher ideals of most of us"; and "he did have an extraordinarily keen perception of what are considered to be material realities" (page 47). The only serious charge that can be brought against him is "the obscenity of his epigrams"; but here, too, the fact must be remembered "that the epigram was traditionally licentious" (pp. 44-45). The next chapter (Centuries of Epigrams) names in twenty-two pages, with sparing comment, those later poets who have more than others felt the influence of Martial's style and spirit. The treatment is inadequate, as our author is aware; but the massing of names, century by century and country by country, is in itself impressive. A paragraph might have been devoted to the famous series of Roman pasquinades. For surely pointed epigrams like that on the death of Pope Urban VIII (whose coat of arms displayed the bee which symbolized his family, the Barberini, and whose will provided so generously for his own relations) —

*Pauca haec Urbani sint verba incisa sepulchro:
"Quam bene parit Apes tam male parit Oves" —*

are well in the tradition of Martial. But in a limited survey we must not expect everything. We can be very grateful to our author for having given us so much.

The next two chapters persuade us of the timeliness of Mark Twain's words mentioned earlier in this review. In chapter iv (Perennials) there are mentioned and quoted, according to topic,

numerous lines of Martial that have led to translation, imitation, and borrowing on the part of many later poets of Europe. In chapter v (The Antiquity of Modern Wit) an attempt, freed from pedantry, is made to analyze the sources of wit. Here the author arrives at a kind of tetralogy — misfortunes, insults, improprieties, drolleries combined with skilful phrasing — and finds Martial playing a leading rôle in it everywhere. In these two chapters Dean Nixon has made generous use of his own metrical translations of our poet, many taken, changed or unchanged, from his earlier collection, *A Roman Wit* (now, unfortunately, out of print), some freshly rendered.

The Conclusion is worthy of quotation almost entire:

The epigram is commonly supposed to be a short poem ending with a "sting," a supposition due to the authority of Martial, most of whose epigrams are of this sort. Yet most of the epigrams of the *Greek Anthology*, very many of those of Martial, and very many of those of modern poets are not of this sort at all. Our definition must be much enlarged. But however much it be enlarged, in Martial we find examples of every type of epigram that has ever been composed, and the volume and variety of his work, its general quality, and frequent perfection make him certainly the greatest epigrammatist of all time. Hard and coarse though he more than occasionally is, he lived in a hard, licentious age and should not be too unsparingly condemned for license in a form of poetry traditionally licentious, or for hardness which his fine friendships and much of his nobler verse belie. It is Martial, the master of stinging epigram, the model of satirical epigrammatists throughout Europe for hundreds of years, the ancient wit familiar with almost every form of modern jest, whose influence has been the most profound; but upon our modern verse of every kind, from epigram to epic, his influence has been felt in varying degree, nor have our poets been the only ones to feel it: memorials of him stand in many fields of modern literature. His legacy to us has been a large one. (pages 194-95)

Dean Nixon has contributed to the study of Martial an admirable book, treating with unusual skill and judgment a wide field, and displaying in the treatment a ripe scholarship and a broad literary acquaintance. Moreover his free-moving yet polished style is not the least element of charm in the book and itself is a tribute to its subject; for, whatever else we may decide about him, Martial was, first and last, a finished stylist.

Professor Whipple's dissertation on *Martial and the English Epigram from Sir Thomas Wyatt to Ben Jonson* works intensively a small corner of the field so much more rapidly traversed by Dean Nixon, to whose brief bibliography it should be added. Before 1590

the English epigram seemed to be following the lines of popular literature. Martial was but little known. The Earl of Surrey's famous translation of x.47 ("Martiall, the thinges that do attayne The happy life") is "apparently the first English rendering" of the Latin poet (page 318). But in the last decade of the 16th century there appeared a flock of minor Elizabethans who knew their Martial fairly well and used him extensively in their collections of epigrams — Sir John Davies, Sir John Harington, Edward Guilpin, Thomas Bastard, John Weever. Then, when it might seem that Martial was well on the way to being set up as the model for the literary epigram in England as elsewhere, there followed a relapse, and the English epigram was found to be "sinking low in the slough of popular literature" (page 406). It remained for Jonson to emerge, with his devotion to classical models in general and his "high admiration for Martial" in particular. It was he who established the English epigram "as a permanent literary form in good standing" (page 383), who "learned the 'old way and the true' of composing epigrams from Martial and started the epigram on its career as a reputable literary form. He may with truth be called the founder of the English epigram" (page 406).

The work is very well written. Designed primarily for the student of English literature, it none the less offers much of value to the classicist. The latter should read at least the section on Martial (pages 285-99), which contains one of the most suggestive and competent investigations of the structure and style of Martial's epigrams of which I am aware. There are included a full bibliography (407-11) and index (412-14).

I have noted a pair of misprints in quotations of passages from Martial. On page 291 read *volsa* for *volso* (Mart. iii. 63. 6); on page 297 supply *mihi* between *haec* and *mens* (Mart. v. 83. 1).

BROWN UNIVERSITY

JOHN W. SPAETH, JR.

Classic Myths that Live Today. By FRANCES E. SABIN. New York: Silver, Burdett and Company, 1927. Pp. xxv + 348 + xlv. Illustrations 168. \$1.92.

In Indiana a Mrs. Smith has given her children the colorful names Apollo and Minerva by way of compensation for their surname. If any other mythological relation with the world today has escaped Miss Sabin's ken, I have not discovered it. *Classic Myths that Live*

Today contrasts as well in its method as in its title with other textbooks or books for general readers now in use. Miss Sabin indicates the many aspects of modern life and thought which are permeated by Greek and Roman mythology. That is her key note, her method, and that justifies the book. It is intended to be used in any year of high school, either as a textbook or for purposes of reference.

A brief introductory chapter entitled "Some Preliminary Questions and Answers" gives a hint to the more mature students as to the deeper meaning and the interpretation of myths. In the main body of the text the divinities are first treated, in alphabetical order; then the heroes, in the same order. The Trojan war, the adventures of Ulysses, and the wanderings of Aeneas, are each given a chapter. At the conclusion of the account of each god, hero, or series of adventures, there are literary allusions, word studies, other modern connections, questions for review, and an optional section giving references for more extensive reading both in ancient classics and in modern literature. The Appendix includes six special features as follows: A. Who's Who in Classical Mythology (in which 330 mythical characters are identified); B. A Summary of Expressions, the Meanings of which are Dependent upon a Knowledge of Classical Mythology (78 of these); C. Suggestions for Connecting the Study of Mythology with the City in which One Lives (New York and Philadelphia are treated as suggestive for other cities); D. Projects; E. Information Regarding Pictures; F. Page References to Well-known Textbooks, for the use of Teachers and Pupils who Wish to Read at Length (146 subjects are listed, with references to Bulfinch, Gayley, Guerber, and Tatlock). Finally there is an Index of Names, self-pronouncing, which marks in black type the more important passages in the text for each.

The 168 illustrations are carefully chosen and very attractive, and include many not found in other textbooks. They have the decided advantage of being named and adequately described, and information is given as to the location of the original in case of works of art. The author has not scorned the use of cartoons, and there is a sack of Medusa cement.

One wonders what induced the author to employ the alphabetical order in her discussion of divinities and heroes. Convenience of reference would not warrant it. What fitness, for example, is there in treating Prometheus between Pluto and Venus (if indeed Prome-

theus should be included among divinities)? There is the shift from heaven to earth to underworld and back again. The alphabetical order is appropriate for a handbook or a book of reference, but it seems peculiarly inept in a work which must be meant primarily for use as a textbook. If young students are to view mythology as an explanation (however crude) of primitive human life on earth, its religion, its science, its philosophy, its sociology, some attempt at least at logical order of development should be made. Perhaps it would be unfair to say that one might as well compose a history arranging the characters alphabetically. Yet the analogy has point.

Among the additional readings suggested at the end of each section, a valuable feature of the book, the *Metamorphoses* of Ovid might be given a more prominent place. With his 250 myths, told in the fascinating manner of Rome's chief story-teller, Ovid should assume a higher place among Latin classics, especially because of his enormous influence on the arts and on literature down to the present. For the beautiful Pyramus and Thisbe tale, which has been called by modern canons the perfect short story, we are altogether indebted to Ovid. Whether or not he invented it, he was the first among extant writers to relate it. Yet the author does not refer to Ovid's account.

The style of Miss Sabin's book is clear and forceful, yet lacking in charm, and inevitably so, owing to the extreme brevity of the narrative part of the book. There is scarcely room for more than an outline of many of the most important stories. It may be doubted whether this work, both on account of its style and of its professed character as a textbook, will win many high-school students to a love for classic myths.

The parts entitled "In the World of Today" at the conclusion of the various sections will be valuable to many teachers who have had little training in the subject, as well as to pupils, in enforcing the numerous modern implications of the study. "Today" generously ranges over a period of some four hundred years. Less attention has been given to the field of art than it deserves, doubtless because of the inherent difficulty of doing so.

Classic Myths that Live Today is perhaps the most serviceable book as a high-school text that is now available. If the book itself will not charm the pupil it will lead him readily to the literature and the materials that will impress him with the deeper meaning and value of mythology.

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God, Man, & Epic Poetry, A Study In Comparative Literature. By H. V. ROUTH. Vol. I, Classical. Cambridge: at The University Press, 1927.

This book is an attempt on a large scale to define epic poetry and then to trace epic motives and creations through the great periods of European history and literature. Epic spirit at its best and highest is found in the *Iliad* and the *Odyssey*, and the greatness of these poems makes a knowledge of Homer a necessity with all students of poetry.

The outstanding importance of Homeric poetry induces the author to give most of the first volume to this single poet, or group of poets. He is strongly convinced that the *Iliad* is the work of many men of various ages and that the *Odyssey* belongs to an entirely different period. A superficial survey might awaken the impression that these poems are by the same author or authors, but "the careful reader who passes from one to the other will find that he is no longer in the same world."

I am one of those superficial readers who see no real difference in the conditions which these poems describe and am glad to test the deeper knowledge of "the careful reader" who wrote this book.

P. 48: "Priam's grandson Lykaon." This Lykaon was not the grandson but the son of Priam, as many passages prove.

P. 71: "Zeus is ἀγκυλομήτης." Then follows a long discussion of the importance of appreciating this "shiftiness" in the father of the gods, and again and again he returns to the fact, that Zeus is thus named, in order to illustrate changes in theology. As a matter of fact this epithet is never applied to Zeus but invariably to Cronos.

P. 73: "They had no fear of ghosts, Achilles welcomed the soul of Patroclus and Odysseus sought out the spirit of his wife, *Odyssey* xi." When did Odysseus seek the shade of his wife? She was alive at the close of the poem. It was his mother's shade. Had Penelope been dead the *Odyssey* would have been a different story.

P. 69: "Proteus changes into innumerable animals until Telemachus lays violent hands on him and controls him." This is quite an exploit for the young man, but Homer knows nothing of it, for in Homer it is Menelaus who forced Proteus.

P. 79: After discussing the fact that gods do not appear to men in their proper divine forms, he adds: "Paris came nearest to seeing deity in its true form when he recognized Aphrodite by her neck,

breast, and eyes, *Iliad* iii." This was a great treat for naughty Paris, but he was far away when this exposure was made, and Helen who saw all this beauty did not appreciate it.

P. 100: "Penelope was wooed by three hundred suitors." Homer xvi. 245 ff. gives the number of suitors as 108, with ten attendants of various sorts. This is the only reference to the number in Homer, and I cannot give the source for the three hundred.

P. 104: "Kalypto's advice to the great warrior is significant. She is explaining to him the tortuous and hazardous course which he must steer after leaving the island, and when Odysseus suggests that while eluding Charybdis he can resist Skylla, she is astonished at his simplicity." And well she might be, since he had already gone through these terrible experiences long before he had ever seen her. It was Circe and not Calypso who gave him this advice.

P. 108: "Beginners wonder why Telemachus made his enjoyable but pointless visit to Pylos and Mykenae." It is not too much to expect beginners to know that it was Sparta and not Mycenae to which Telemachus went, as the poet repeatedly informs them.

In showing the great change in feeling that had arisen between the time of the composition of the *Iliad* and the *Odyssey*, he says (p. 113): "The martial prowess is condemned. Nestor refers to the warriors of the *Iliad* as μένος ἄσχετοι." It seems to me to refer to soldiers as "invincible in might" is very far from condemnation but rather the strongest of praise.

P. 59: "The belief in malignant and vindictive deities was far from dead. Sarpedon declared that the air was thronged with dangerous and deadly spirits, waiting for an opportunity to capture human lives." And page 64: "Κῆρες is the name given to the spirits whom Sarpedon dreaded in war." This is to fail utterly to grasp the spirit of that great speech, for the words mean this: "If this were the only means of death and if by avoiding it we could be immortal, I would not fight; but there are innumerable sources of death, all of which we cannot escape; therefore, since die somehow we must, let us die gloriously."

The meaning and tone of this speech are identical with the words of Horatius in the verses by Macaulay:

To every man upon this earth
Death cometh soon or late.
And how can man die better

Than facing fearful odds,
For the ashes of his fathers
And the temples of his gods.

The book refers more than a score of times to Theognis, but in every case the reference is to the *Theogony* of Hesiod. I am surprised that the printer of The Cambridge University Press overlooked these errors.

This author is a welcome addition to the rapidly diminishing ranks of those who cannot accept the unity of Homeric poetry because of their deeper and more accurate knowledge of the *Iliad* and the *Odyssey*.

JOHN A. SCOTT

NORTHWESTERN UNIVERSITY

Horace: Satires, Epistles, and Ars Poetica. With an English Translation. By H. RUSHTON FAIRCLOUGH. (Loeb Classical Library.) New York: G. P. Putnam's Sons, 1926.

A careful counting of the years that Horace labored with the *lima*, and of the number of lines that he produced, shows that his average output was two-thirds of a line a day. This is in part the explanation of his *curiosa felicitas*, and it also explains why it is a task of such great difficulty to translate him in a way that will truly represent his thought and feeling. *Tantum series iuncturaque pollet* is as true of English composition as it is of Latin composition, and the *callida iunctura* that renders the *verbum notum, novum* is not within easy reach of either the poet or his translator.

Professor Fairclough's translation of the *Satires and Epistles* of Horace is clear and fluent and in the main a very accurate rendering of the original. One may go farther and say that his version is better than any other to be found in English. But, for all that, one who would really know Horace must labor with the Latin text.

Seventy-three pages have been devoted to separate introductions to the various satires and epistles. The reviewer would venture the opinion that these introductions have brought Horace very little nearer. The *Ars Poetica* perhaps needed an elaborate introduction — more searching and more thorough-going than the one the translator offers. The following slight inaccuracies in the version have been noted:

Sat. i. 3. 23: egomet mi ignosco. "I take no note of myself."

*Sat. i. 4. 131 f.: fortassis et istinc
largiter abstulerit longa aetas.*

"Perhaps even from these much has been withdrawn by time's advance." *Longa aetas* would seem to point to a promise for the future.

*Sat. i. 6. 125 f.: Ast ubi me fessum sol acrior ire lavatum
admonuit, fugio Campus lusumque trigonem.*

"But when I am weary and the fiercer sun has warned me to go to the baths, I shun the Campus and the game of ball." "Shun" would hardly seem the word, unless we assume that Horace has not been playing ball. He did sometimes play ball (cf. *Sat. ii. 6. 49 f.*) although in *Sat. i. 5. 49* he says that "such play is hard on the sore-eyed and the dyspeptic." And in this case he has anointed himself with olive oil obviously for some form of strenuous exercise.

*Ep. i. 14. 25 f.: nec meretrix tibicina, cuius
ad strepitum salias.*

"— and no flute-playing courtesan, to whose strumming you can dance."

Should a flute-player be allowed to "strum?"

Ars Poetica 449: *arguet ambigue dictum.*

"— will convict the doubtful phrase."

There are many ways in which a phrase may be doubtful. It is the phrase of double meaning that Horace has in mind. And so by a strange coincidence Professor Fairclough's translation illustrates the very *vitium* that Horace would have the careful critic censure.

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Aeschylus and Sophocles — Their Work and Influence. (Our Debt to Greece and Rome.) By J. T. SHEPPARD. New York: Longmans, Green and Co., 1927. Pp. 204. \$1.75.

Dr. Sheppard is favorably known to American classicists by his *Greek Tragedy* (1911) and his edition of Sophocles' *Oedipus Tyrannus* (1920). His volume closely follows the lines laid down for the series to which it belongs, as to the merits of which I have recently expressed my opinion to readers of the *CLASSICAL JOURNAL* (XXII, 148 f.).

The work is divided into ten chapters as follows: I. The Work of

Aeschylus (pp. 3-39); II. The Work of Sophocles (pp. 40-81); III. Their Influence in Greece and Rome (pp. 82-100); IV. The Rebirth in Italy (pp. 103-9); V. The Rebirth in France (pp. 110-19); VI. Elizabethans (pp. 120-40); VII. The Strasbourg Plays (pp. 141-49); VIII. Milton (pp. 150-64); IX. Neo-Classics and Romantics (pp. 165-80); X. The Nineteenth Century and After (pp. 181-92). Notes (pp. 195-200) and a Bibliography (pp. 201-4) conclude the volume.

It will be observed that two ancient authors are combined in a book which has almost the same number of pages as Lucas' volume in the same series, which was devoted to Euripides alone. Whatever warrant there may be for this disparity in the greater influence which Euripides exerted both in later antiquity and in modern times, yet to their contemporaries Aeschylus and Sophocles were the greater figures, and to compress the treatment of the careers, writings, and immediate influence of both these Greeks into space which one author claims alone in some other books in this series produces too much condensation and too many omissions. This situation is perhaps responsible for the perfunctoriness which I sense in this part of Dr. Shepard's performance.

Far more interesting to me is the discussion of Aeschylus and Sophocles in modern times, especially those chapters (all of VI and VIII and large parts of IX and X) which deal with England. Even here, however, it must be confessed that vivacity is sometimes acquired at the expense of relevancy.

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